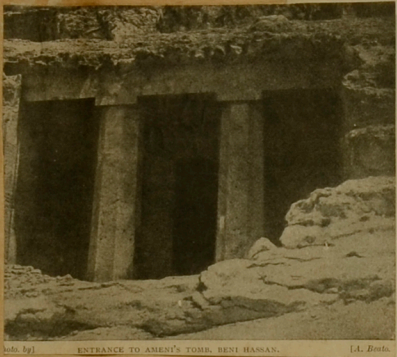


ADDISON MIZNER'S
SCRAPBOOK COLLECTION
VOLUME 23

GRECIAN~ROMAN~ITALIAN





ENTRANCE TO AMEN'S TOMB, BENI HASSAN. [A. Roubt]



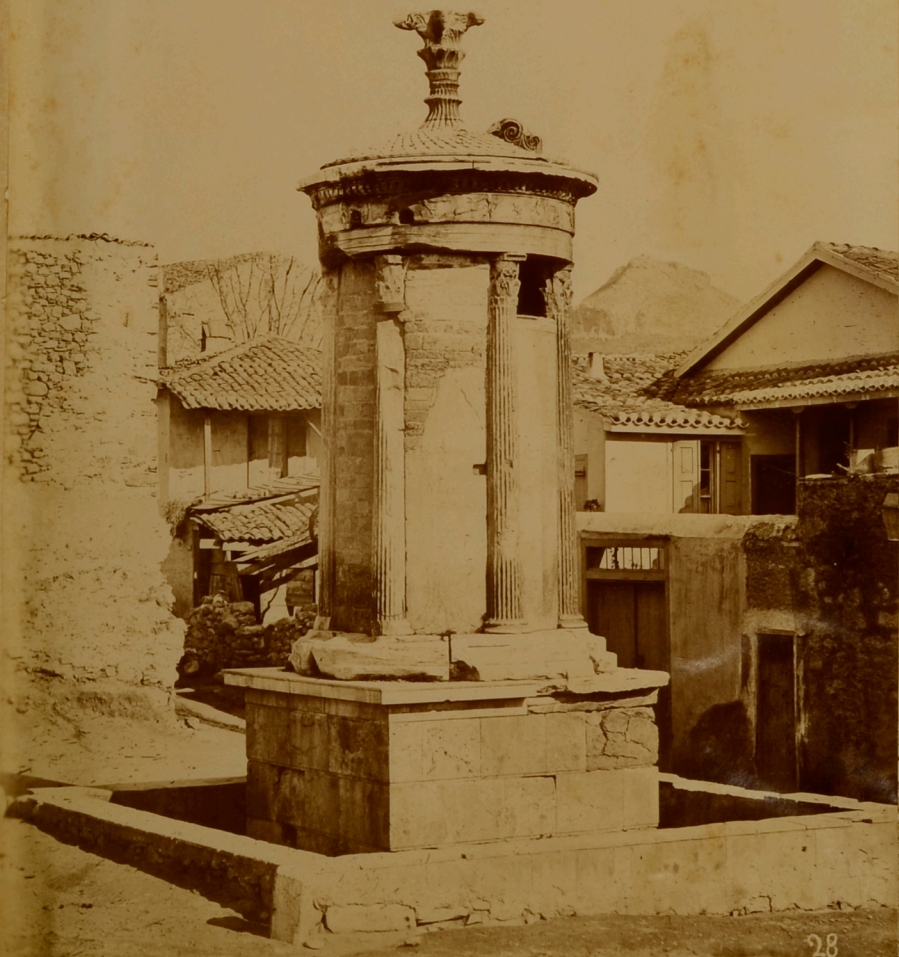
Ewing Galloway

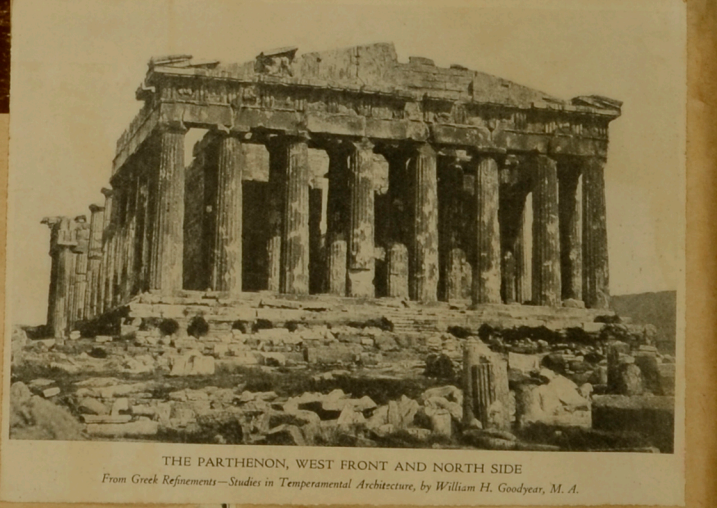


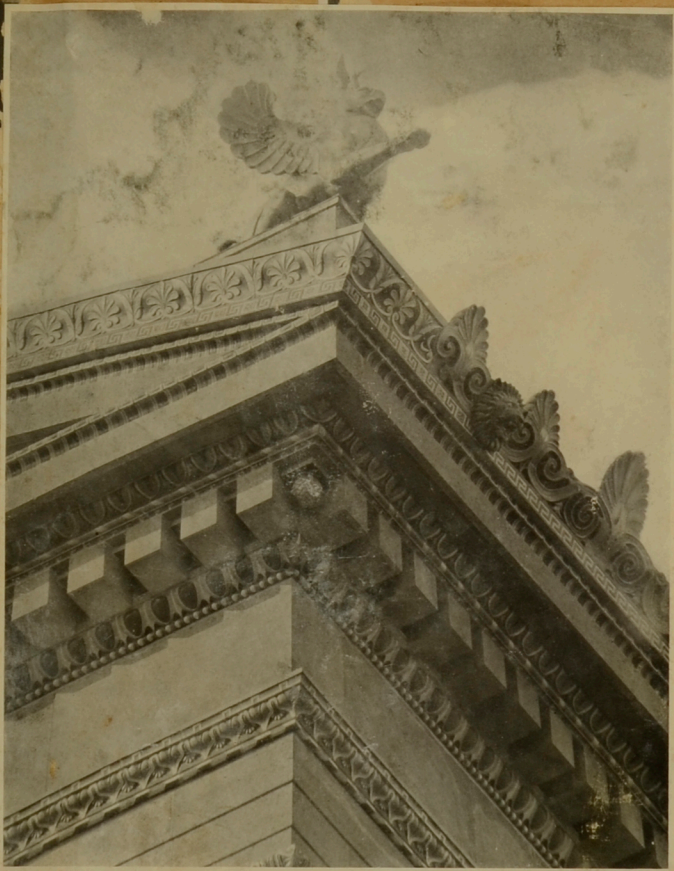
Doric - DORIC
GREEK

RENTI'S CLASSIC DAYS

remains of Doric temples to the Greeks and the Agrigento in the solitude, all that is left dates to the Fourth Century, of Sicily's charming towns







Photograph by Sigurd Fischer
Plate CIV—Atlantic Terra Cotta

Philadelphia

Philadelphia Museum of Art

HORACE TRUMBauer, C. C. ZANTZINGER and C. L. BORIE, JR., Associate Architects
GEORGE A. FULLER CO., Builders

The detail of pediment and main cornice shows Atlantic Terra Cotta erected in place. The colors are: scarlet vermillion, gold, light and dark blue, black, white, green and buff with a sparkling glaze finish. The bronze acroteria is by Paul Jennewein



Photograph by Maynard Owen Williams



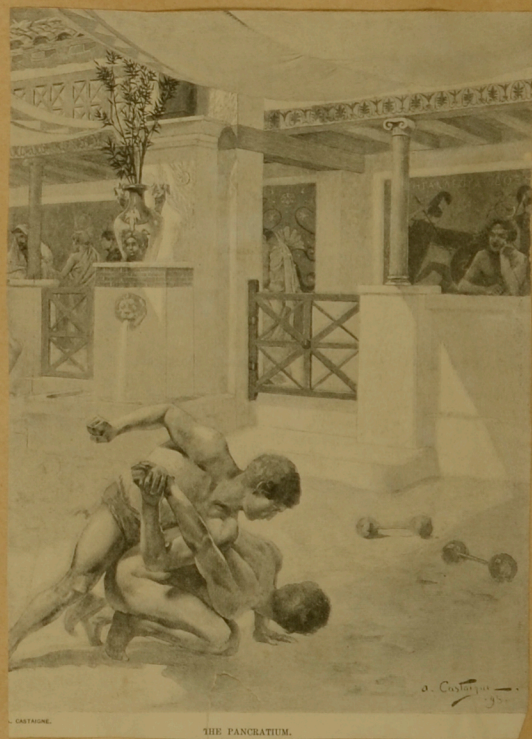
24



A. Cornice decoration, Olympia. Terra cotta.
B. Akroterion Parthenon.
C. Rosette Olympia. Terra cotta.
D. From the Akropolis.
E. Terra cotta metopes Temple of Thermos.



FIGURE 6. The low pitch of the Greek temple, when we passed through our "almost Greek" period of domestic architecture, fitted handily to a tin roof. The Greek had a small secondary tile covering the meeting of the larger tiles. It was tight and permitted a low pitch. The Roman pediment had a slightly higher proportion, and a this pediment which was carried through Georgian or Colonial architecture in porticos, doorways, etc., often regardless of what materials were used on the main roof

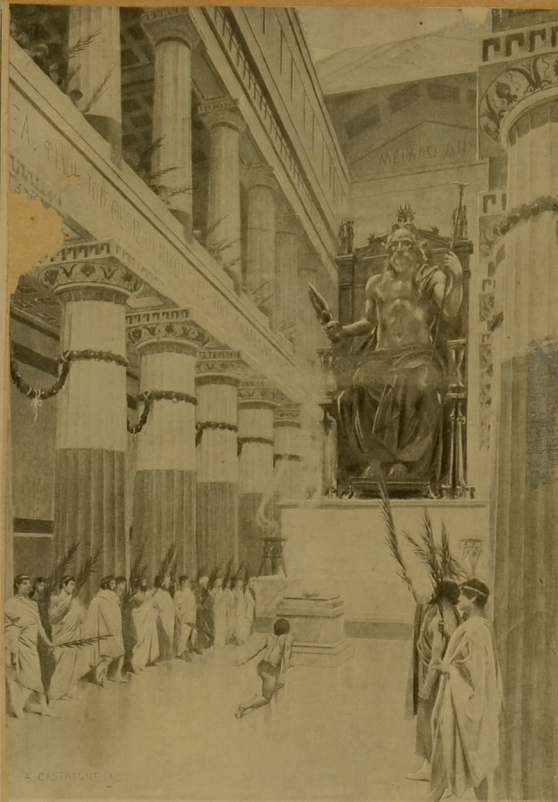








BATH OF PSYCHE.

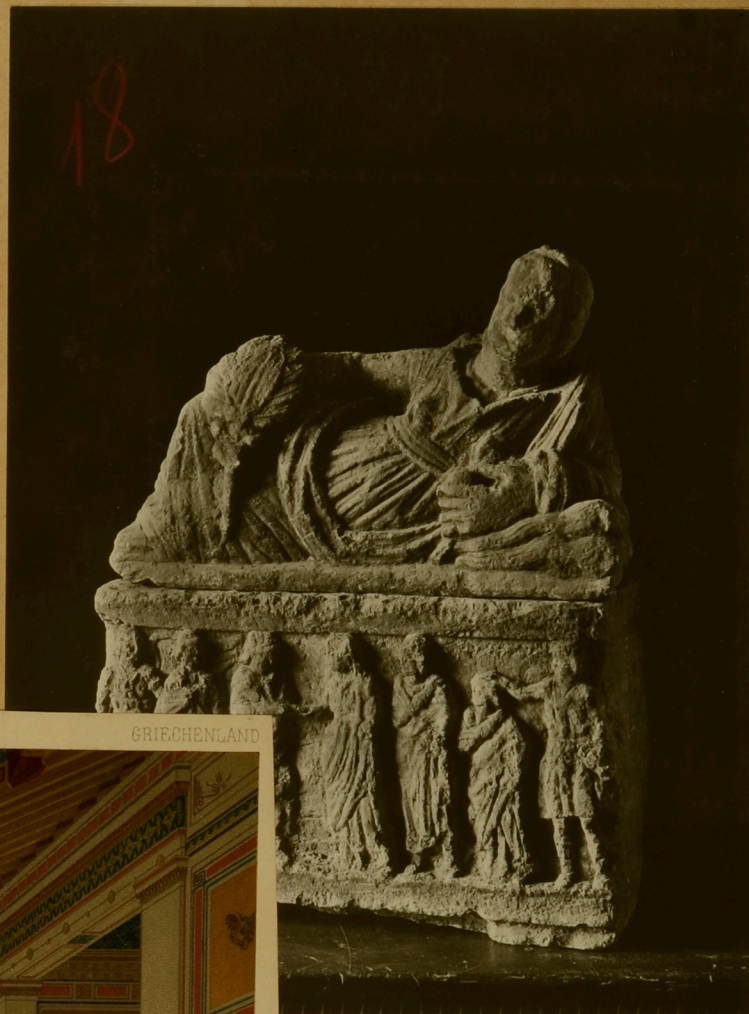


THE VICTOR IN THE TEMPLE.



SECTION OF THE ERECHTHEUM UNDERGOING RESTORATION BY THE AMERICAN SCHOOL OF CLASSICAL STUDY

The Erechtheum contains the shrine of Athena Polias, which was regarded as the most sacred in Athens. It held the ancient image which was said to have fallen from heaven. Near it stood the sacred olive tree, said to have been produced by Athena, in her contest with Poseidon, who, for his part, produced a salt-water spring by a stroke of his trident.



GREECE

GREECE

GRIECHENLAND



Nordmann lith.

Imp. Porro. Dider. et G. P. 1821





"The introduction of Herakles to Olympus" Pediment Sculpture from an early unnamed Temple on the Akropolis. The reconstruction by Rudolph Heberden.



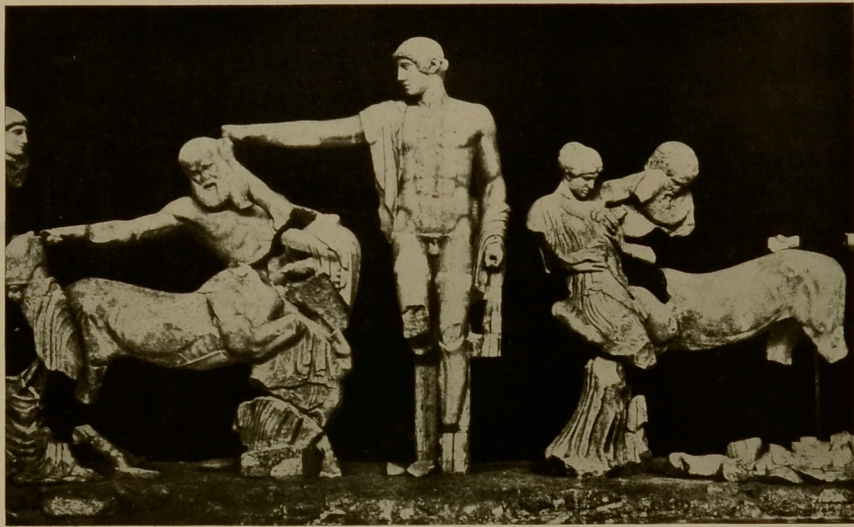
FIG. B. POLYCHROME FIGURE, AKROPOLIS MUSEUM.



FIG. C. POLYCHROME FIGURE, AKROPOLIS MUSEUM.



FIG. D. POLYCHROME FIGURE, AKROPOLIS MUSEUM.



REARRANGEMENT OF WESTERN PEDIMENT GROUP — TEMPLE OF ZEUS, OLYMPIA.



FIG. A. POLYCHROME FIGURE, AKROPOLIS MUSEUM.

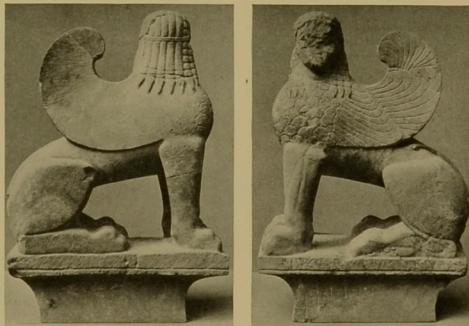
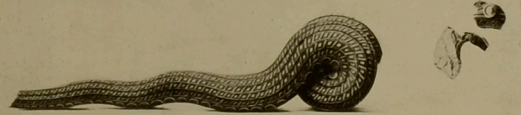
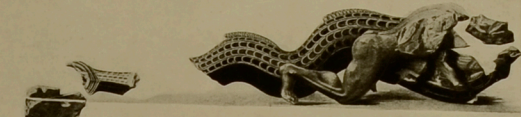


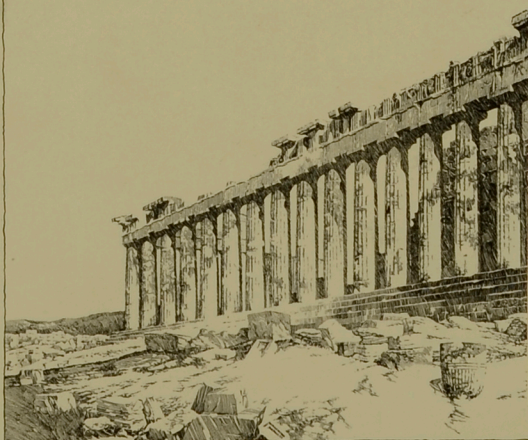
FIG. 4. MARBLE SPHINX, VI CENTURY B. C.



DETAIL—TYPHON GROUP (WIEGAND).



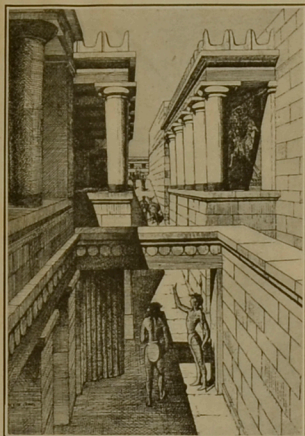
Photos of the Exposition by Samuel H. Gottscho
COURT OF HONOR, ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK



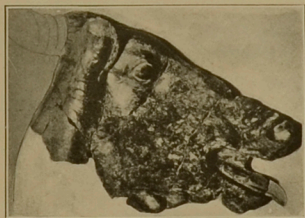
THE PARTHENON IN PROCESS OF RESTORATION
FROM A PEN-AND-INK DRAWING BY JAMES IRZA ARNOLD



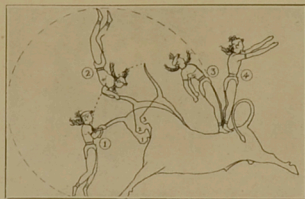
FIG. 2. UPPER PART OF A STATUE OF ATHENA
ROMAN COPY OF A GREEK WORK



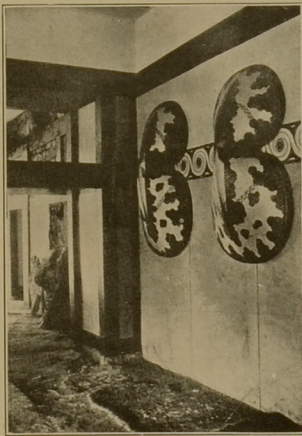
La galería de entrada del palacio de Minos, reconstituida por el arqueólogo M. Gillieron



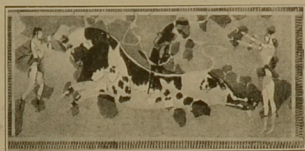
Un fragmento de los bajorrelieves del palacio de Minos



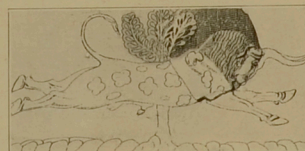
Juegos acrobáticos de los cretenses hace 1.600 años



Antecámara de la sala del trono, en el palacio de Cnosa



Uno de los frescos taurómquicos del palacio de Cnosa

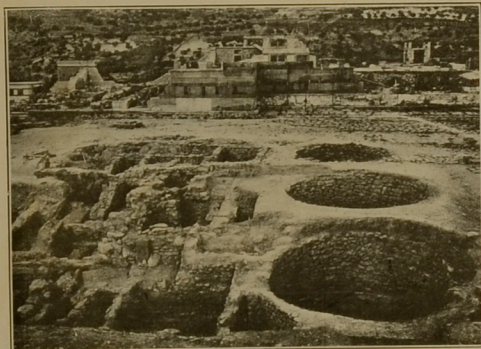


El famoso mármol de Tegea

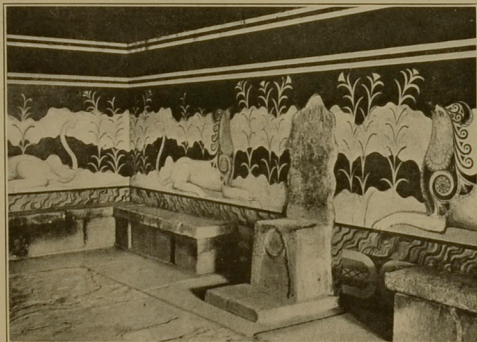
Otros importantes trabajos de reconstrucción, efectuados por monsieur Gillieron, han sido los que tuvieron por objeto restaurar las salas del trono donde el último de los Reyes Pontífices celebraba ante su corte los ritos lustrales y las asambleas de grandes dignatarios. El destino principalmente religioso de esta sala parecen probarlo algunos grandes vasos de alabastro descubiertos junto al sillal de mármol del Rey, y que, a pesar de los tres mil quinientos años transcurridos, aún conservaban parte del aceite destinado á las consagraciones. También es notable la reconstrucción de la sala de baño descubierta en el *mégaron* de la Reina, y en el que aparecieron un baño del llamado segundo período minoico, una esponja fosilizada y una lámpara de alabastro. Este aposento íntimo, que acaso fué mudo testigo de la hermosa sin velos de Pasífae, constituye, sin duda, uno de los hallazgos arqueológicos de mayor emoción para el visitante de cuantos el saber científico y la paciencia investigadora de sir Arturo Evans han logrado aportar al estudio de la vieja civilización cretense.

La ciudad de Cnosa estaba situada en la parte septentrional de la isla de Creta, no lejos del monte Ida, cuna del dios supremo de la raza griega, y que por el testimonio de la tradición y de los autores de la Grecia clásica, constituyó un foco importantísimo de cultura, en la cual hay que buscar quizá las primeras manifestaciones de aquel arte, que siglos más tarde alcanzó su máxima expresión en el continente griego. Parece interesante señalar á este propósito la sorprendente semejanza del decorado minoico en el palacio real de Cnosa con el llamado arte moderno.

A. READER



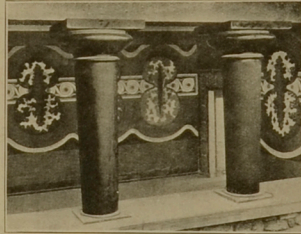
Vista de las ruinas del palacio real de Cnosa, totalmente desenterrado bajo la dirección de sir Arturo Evans



La sala del trono del palacio del Rey Minos, cuyo esmero presenta una sorprendente analogía con el llamado arte moderno



Un fragmento del principal bajorrelieve del palacio de Cnosa



Detalle arquitectónico y decorativo del pórtico del palacio

El origen de las fiestas de toros. — El trono del Rey Minos y el baño de Pasífae

declaró el mismo Evans—por el arquitecto mister Piet de Jong y el pintor arqueólogo francés monsieur E. Gillieron, especializado en el arte minoico. De dichos trabajos de reconstrucción, los que mayor interés ofrecen desde los puntos de vista artístico y arqueológico son los relativos á los bajorrelieves policromados del gran pórtico, representando unos juegos taurinos

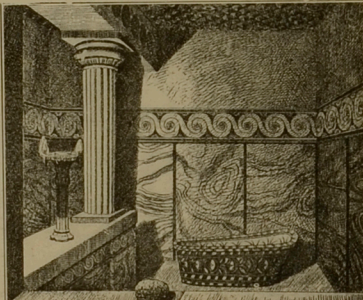
oo viene las sote- y Minos, esos tra- los años lo de los radiendo



n el estado

un nuevo é interesantísimo capítulo á la protohistoria de la civilización europea. Fruto de esas exploraciones, que en gran medida contribuyen al esclarecimiento gradual del oscuro período de la civilización prehelénica, es la obra monumental *The Palace of Minos*, del citado Evans, que, con artísticas reconstituciones de la clásica residencia del inventor del célebre Laberinto, se publica periódicamente en Londres, y cuyo tercer tomo acaba de aparecer.

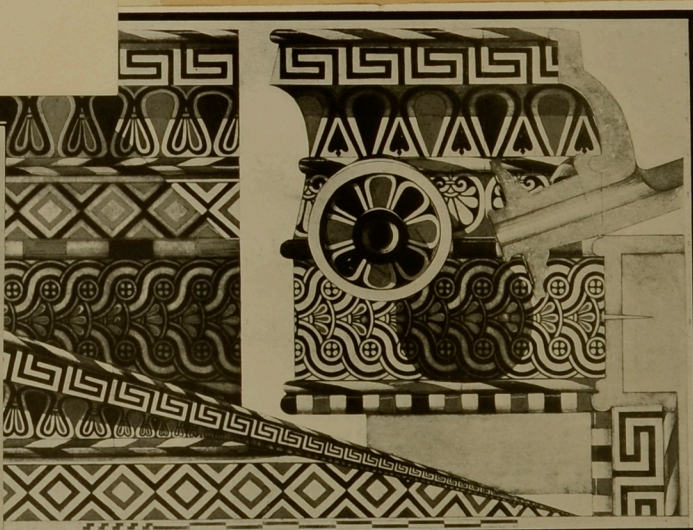
Los trabajos de la campaña arqueológica de 1929-30, una vez desenterradas totalmente las dos principales alas del palacio real de Cnosa, han tenido por objeto casi exclusivo la reconstitución y restauración de la sala del trono y del gran pórtico de la entrada septentrional, obra llevada á cabo con prodigiosa habilidad—según



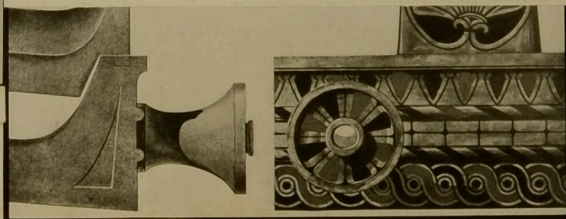
La sala de baño del palacio real de Cnosa, reconstituida por el arqueólogo M. Gillieron



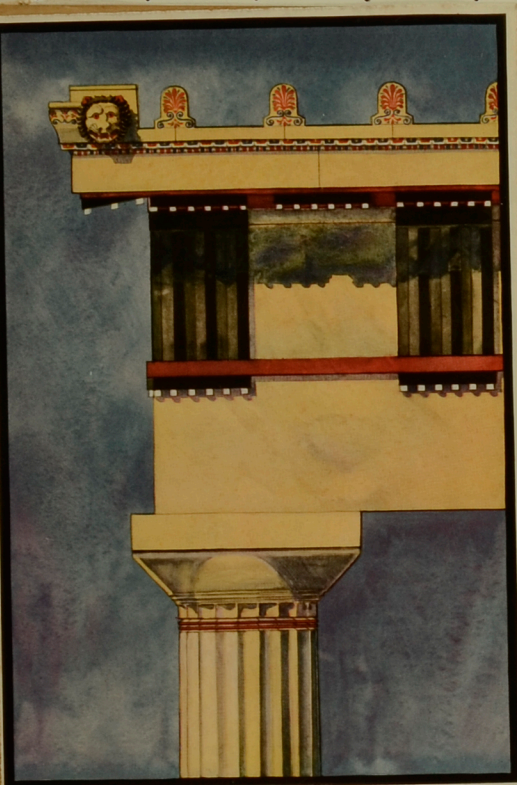
"THE CAPTIVE ANDROMACHE" BY SIR FREDERICK LEIGHTON



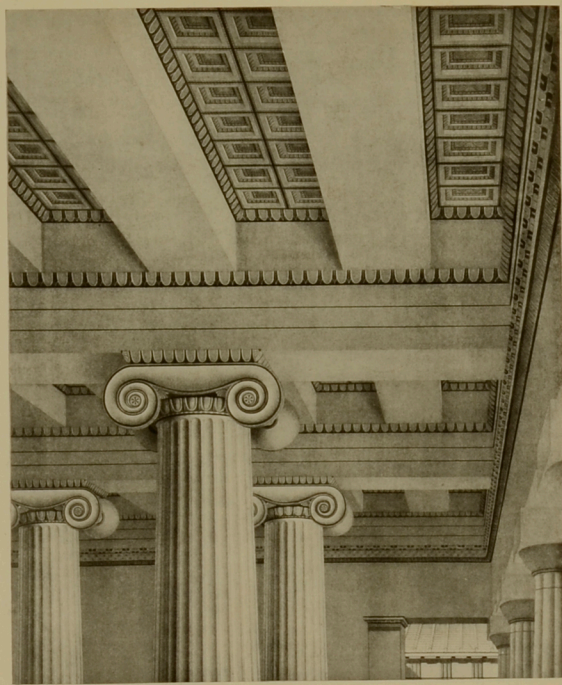
3. POLYCHROME CORNICE FROM THE TREASURY OF GELA.



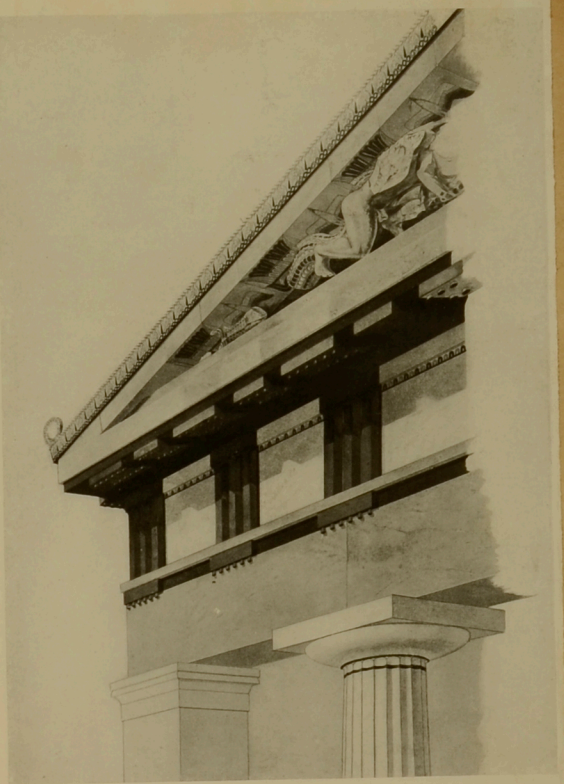
2. POLYCHROME CORNICE TREATMENT.



Temple at Angina, known as the "New Temple." After Furtwangler's reconstruction.



5. POLYCHROME TREATMENT OF THE INTERIOR OF THE TEMPLE OF APOLLO AT DELPHI. RESTORATION BY FURTWÄNGLER.



2. TEMPLE ON THE AKROPOLIS. RESTORATION BY WIEGAND.

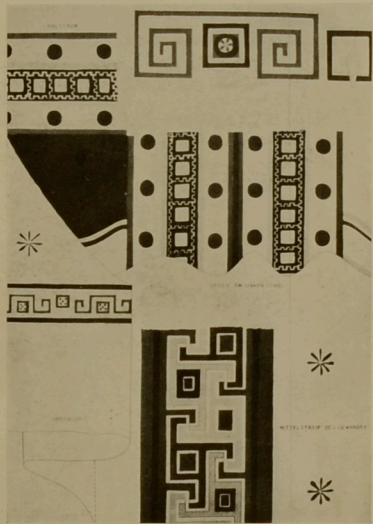


FIG. A. DRAPERY ORNAMENTATION. Reconstituted by Dr. W. Lerman

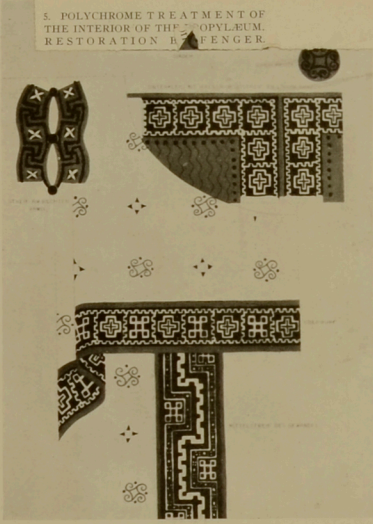
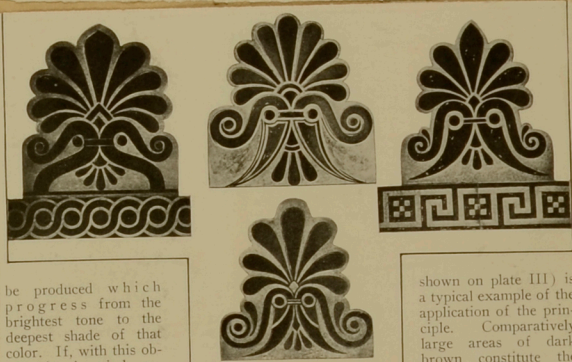


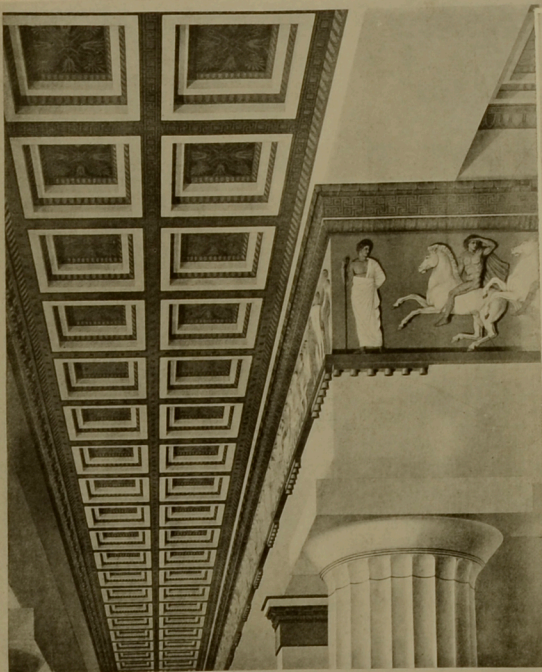
FIG. B. DRAPERY ORNAMENTATION. Reconstituted by Dr. W. Lerman



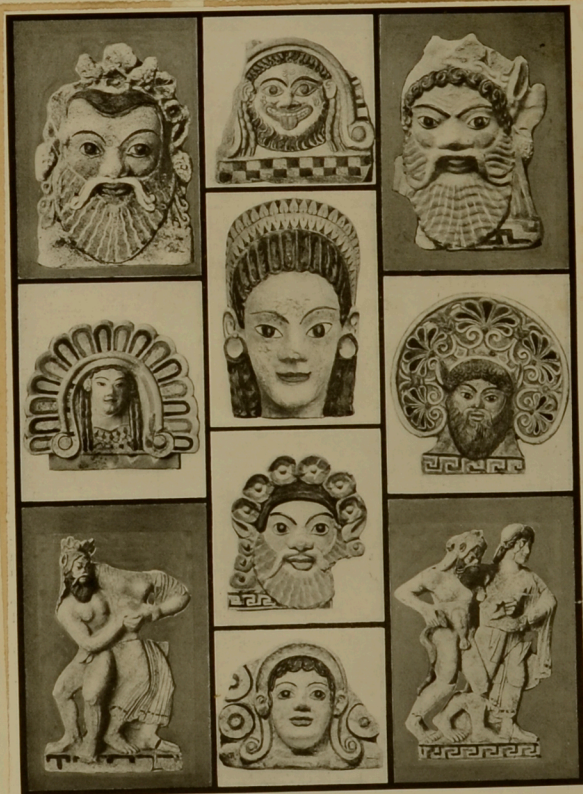
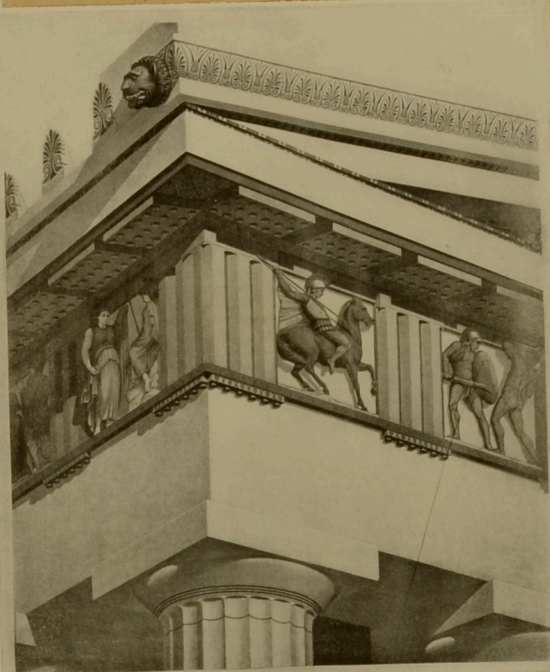
be produced which progress from the brightest tone to the deepest shade of that color. If, with this observation in mind, sections of Greek polychrome detail be studied, the observer will at once become conscious of a specific importance attached to the play of

EXAMPLES SHOWING THE MANNER IN WHICH COLOR UNITS IN COLORED ORNAMENTATION WERE SEPARATED. OLYMPIA. COLORING RED AND BLACK AND MULBERRY AND BLACK ALTERNATING.

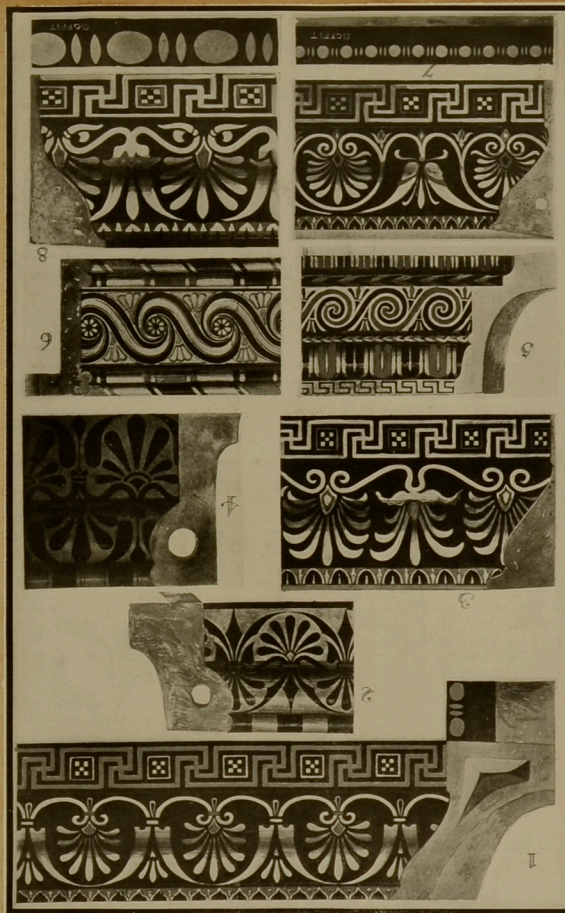
shown on plate III) is a typical example of the application of the principle. Comparatively large areas of dark brown constitute the most forceful notes in this striking detail. Were those color masses applied to flat surfaces without tone variation, their uncompro-



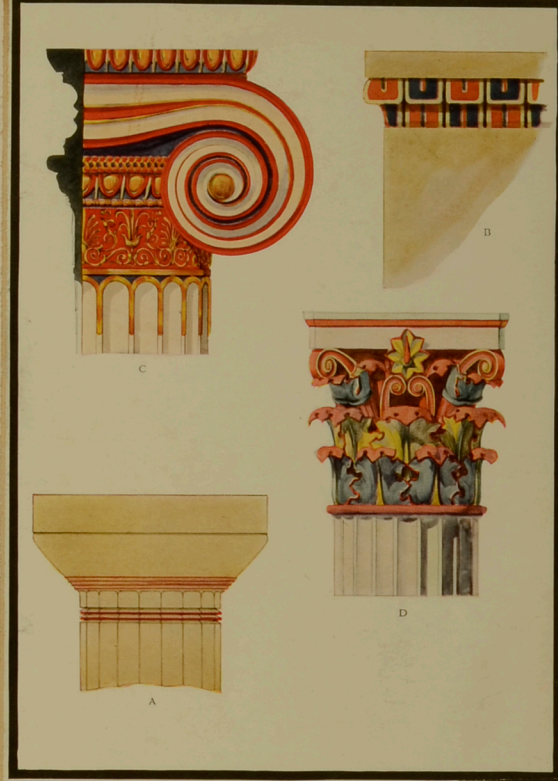
6. PORTICO OF THE PARTHENON. NORTHWEST PEDIMENT OF THE PARTHENON. FURTWÄNGLER'S RECONSTRUCTION. POLYCHROME TREATMENT OF THE FIGURES TO BE DISREGARDED.



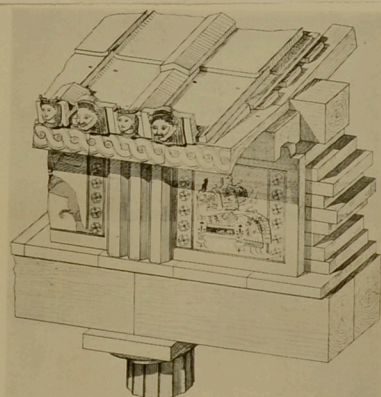
9. POLYCHROME ANTEFIXES



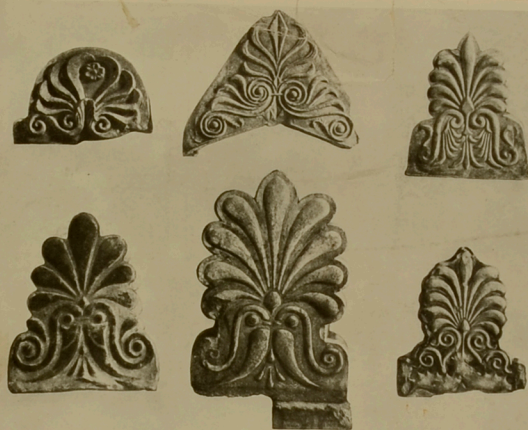
The Temple of Zeus at Olympia; after the reconstruction of Curtius & Adler with metopes added.



A. Doric cap Aegina "Nieuw Tample" Furtwangler's restoration.
B. Typical Doric treatment of pilasters or piers.
C. Capital of the Erechtheum, gold, red and blue.
D. Corinthian cap in terra cotta from Olympia.



2. TEMPLE OF APOLLO: WOOD AND POLYCHROME TERRA COTTA. RECONSTRUCTION BY KAWERAU.

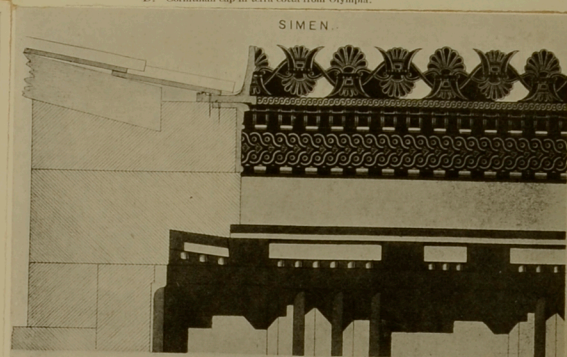


EXAMPLES OF MODELLED TREATMENT FOR THE DEVELOPMENT OF TONE VARIATION FROM FLAT COLORS.

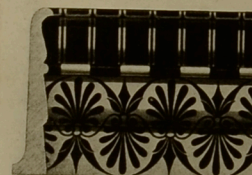
tacts. To test the accuracy of this observation, it is necessary to make another diagram with the same colors and decorative unit, in which all color contacts are eliminated, by leaving a uniform space between each color unit. In this second diagram, it will be found that the quality of active antagonism between the colors, which characterizes the first diagram, is considerably reduced; in fact, many colors which clash violently in diagram I, seem to acquire a vibrant quality of considerable decorative value when rearranged after the manner of diagram II. Having thus located the focal point of chromatic discord, and found a means for neutralization or elimination (according to the tonal character of the colors involved) our predetermined plan of procedure calls for a careful examination of Greek architectural detail designed for color, with the purpose of tracing a connection between any peculiarity in decorative expression, and the phenomenon noted.

The most superficial examination will reveal the connection sought. The principle of contact elimination, as the harmonizing factor in promiscuous color grouping, is demonstrated in a host of examples; the method of its decorative application embodies one of the most characteristic features of Greek ornamental expression. A species of outline, treated diversely, separates all ornamental color units in Greek polychrome detail; the majority of examples are treated as follows:

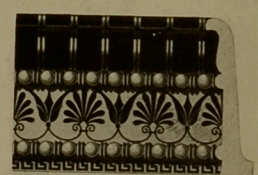
Type A The outline separating colors is raised, either rounded in section, or flat after the manner of a fillet. The structural material forming the raised outline is left uncolored in some instances; in others it is tinted. Plate IV, B.



I. TEMPLE C IN SELINUS



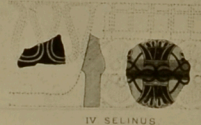
II. SIMA AUS SELINUS



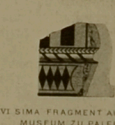
III. SIMA AUS SELINUS



V. SIMA FRAGMENT MUSEUM ZU SYRACUS

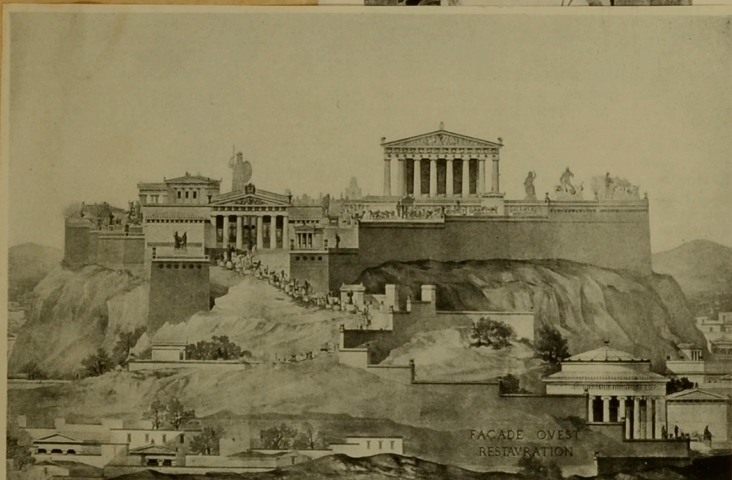


IV. SELINUS



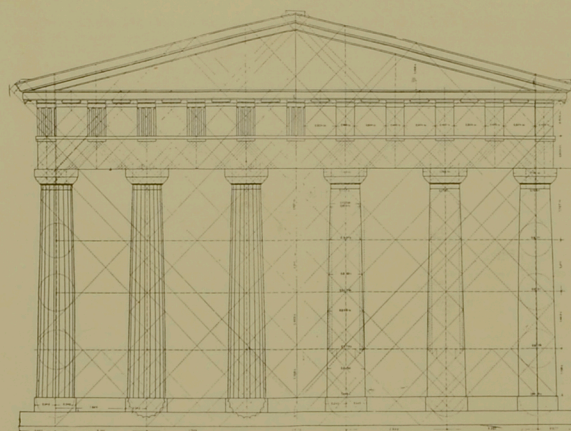
VI. SIMA FRAGMENT AUS GELA MUSEUM ZU PALERMO

5. POLYCHROME CORNICES FROM SELINUS.



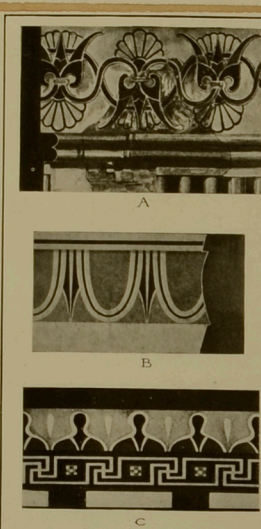
RESTORATION OF THE ACROPOLIS AT ATHENS BY MARCEL LAMBERT

Athens owed its beauty to its Acropolis and its individual monuments and the names of architects such as Ictinus, Callicrates, Philo, and Leonidas of Naxos are connected with these, though Pericles himself may have been the chief planner of the Acropolis. Milizia says that Pericles, "from the instruction of his great friend Anaxagoras, a philosopher of the first rank, and president of architecture, acquired that science," and Plutarch states that he supervised the construction of the Odeon.



THE TEMPLE OF THESEUS IN ATHENS
From Die Gesetzmässigkeit der Griechischen Baukunst

ately no trace of any contemporary coloring survives, but there is no reason to assume that solitary extant to the pre-practice of omy. The ion of its so obvious-ness for color ion, that a ive recon-n of its treatment be a com-ly simple king. ecessity for ing the e integrity ed items sill-against the fully apprel by the this fact is ed in a host iples. In a of antifixe red decora-t well with-uter edges, e intent to ve orna-mental precision rom light en-



A-OLYMPIA FRIEZE. B-PROPYLAEUM. C-OLYMPIA MOULDING.

nistic. Our next problem is to discover a method whereby colors of such character may achieve decorative value when assembled for architectural embellishment. The Greek assortment of pigments was extremely limited owing to their very elementary acquaintance with chemical process; their practice was confined to the use of the simplest color bases. The architectural palette consisted of black, dark blue, light blue, brown or mulberry, red, ochre, yellow and white.* These color elements are crude, with no apparent mutual tonal relation, so far as can be judged from the modern viewpoint, fully recognizing the fact that we are temperamental-ly incapable of re-

GABRIEL FAURE.

THE BANKS

OF THE RHÔNE

LYONS TO ARLES.

WATER-COLOURS BY PIERRE VIGNAL.

TRANSLATED BY FRANK KEMP.

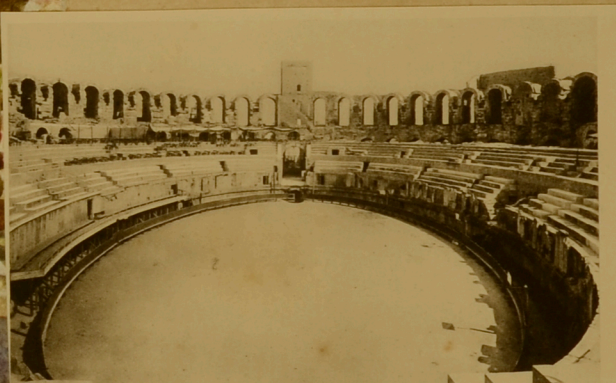


J. REY, Publisher, GRENOBLE.

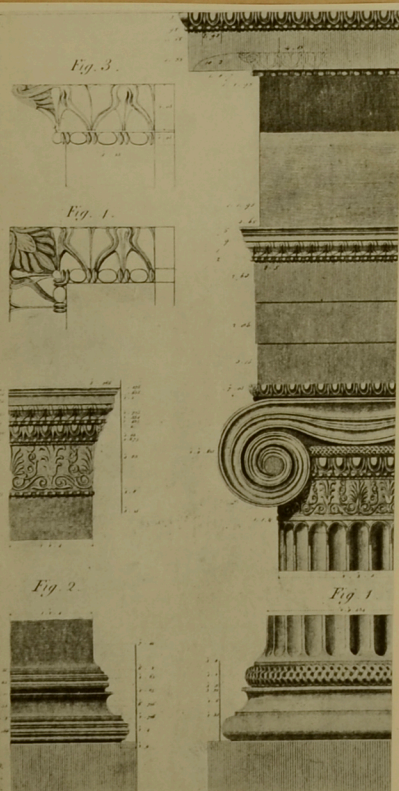


The Triumphal Arch at Orange.

blossom, and the bearded millet, adorn the slopes and alluvial banks. The plain grows wider, the woodland meadows are green under the bright light, the heavens take on the colours of paradise... » Here, unmistakably, is the end of Dauphiné and of Languedoc, the end of the Rhodanian region. It is the beginning of another country, another climate, another sunlight. Olive trees flourish plentifully under the influence of the sun and the mistral and their pale fleecy clusters are everywhere displayed. These trees, as we know from the pages of several historians, have abounded in these parts from the earliest times; and those we see to-day, with trunks cracked and, as it were, riddled by some secret disease, are the offspring of a tree that seems eternal because it is continually re-born from the parent stock.



Interior of the Arena at Arles.

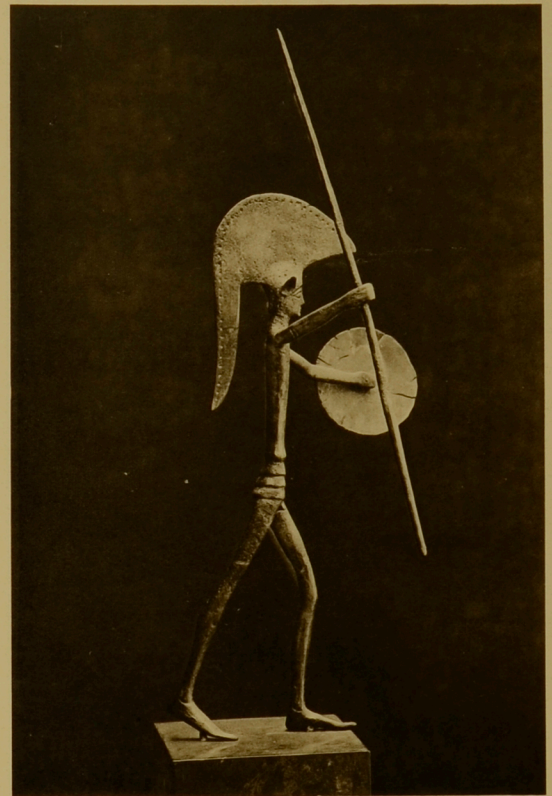


FROM ANTIQUITIES OF ATHENS BY STUART AND REVETT.



Arnold Genthe.

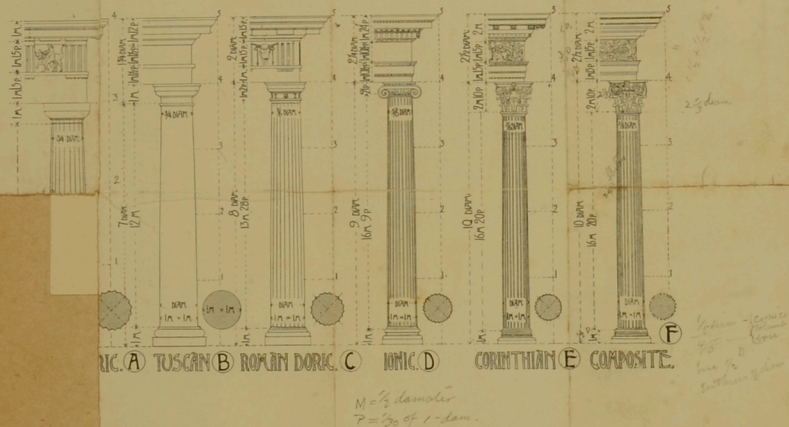




82

XI 13C.

COMPARATIVE DIAGRAMS OF THE PROPORTIONS OF THE ORDERS AFTER SIR W. CHAMBERS.



In the Donzère Gorge.

the gates of the town, carved in the solid rock, a bas-relief which has caused much ink to flow since its discovery by a Barnabite friar in the beginning of the eighteenth century. Before it attained its present dilapidated condition the figure of a man cutting the throat of a bull could be distinguished on it.

It is doubtless one of the monuments raised to the god Mythra, whose cult was brought from Persia to Rome by the soldiers of Pompey. Mistral has no hesitation in seeing in it a symbol of the defeat of the ancient navigation of the Rhône by civilization and the discovery of the steam-ship.



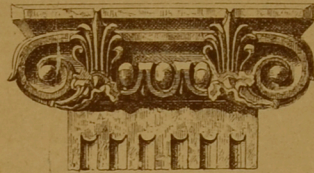
Pont-Saint-Espirit.



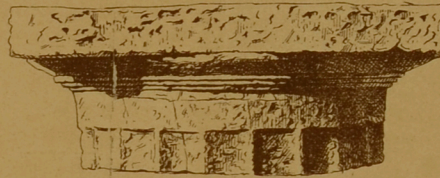


«Batalla de las Amazonas», relieve de un sarcófago griego, existente en el Museo del Capitolio

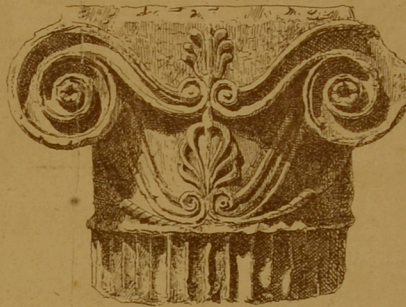
MATERIAUX CAPITAL CHAPITEAU KNAUF



CHAPITEAU IONIQUE GREC.



TEMPLE de l'ACROPOLE.



COUVENT D'ARA CŒLI.
(À ROME)

A TRIP IN ASIA MINOR.

135

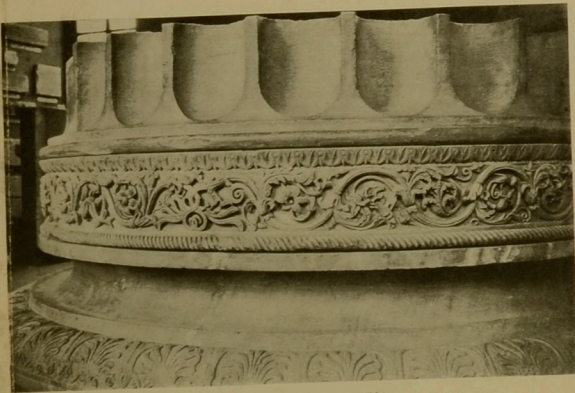


FIG. 8. BASE FROM DIDYMA.

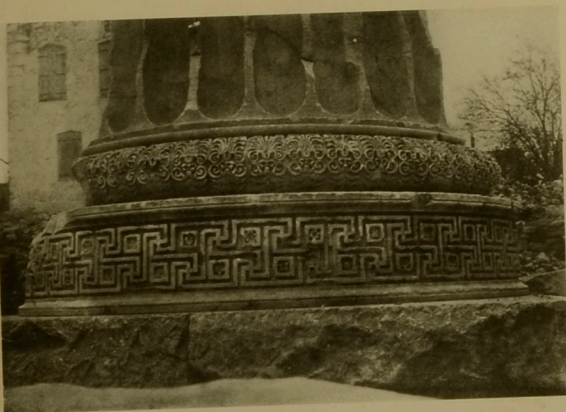


FIG. 9. BASE FROM DIDYMA.

135

A TRIP IN ASIA MINOR.

DIAM. = 6' 6 1/2"

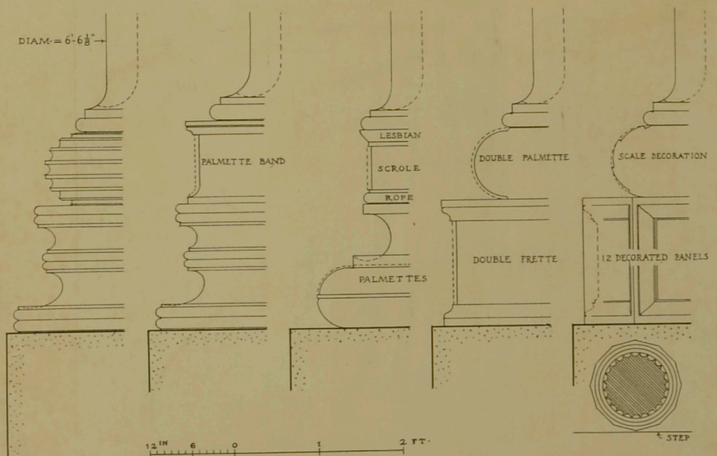


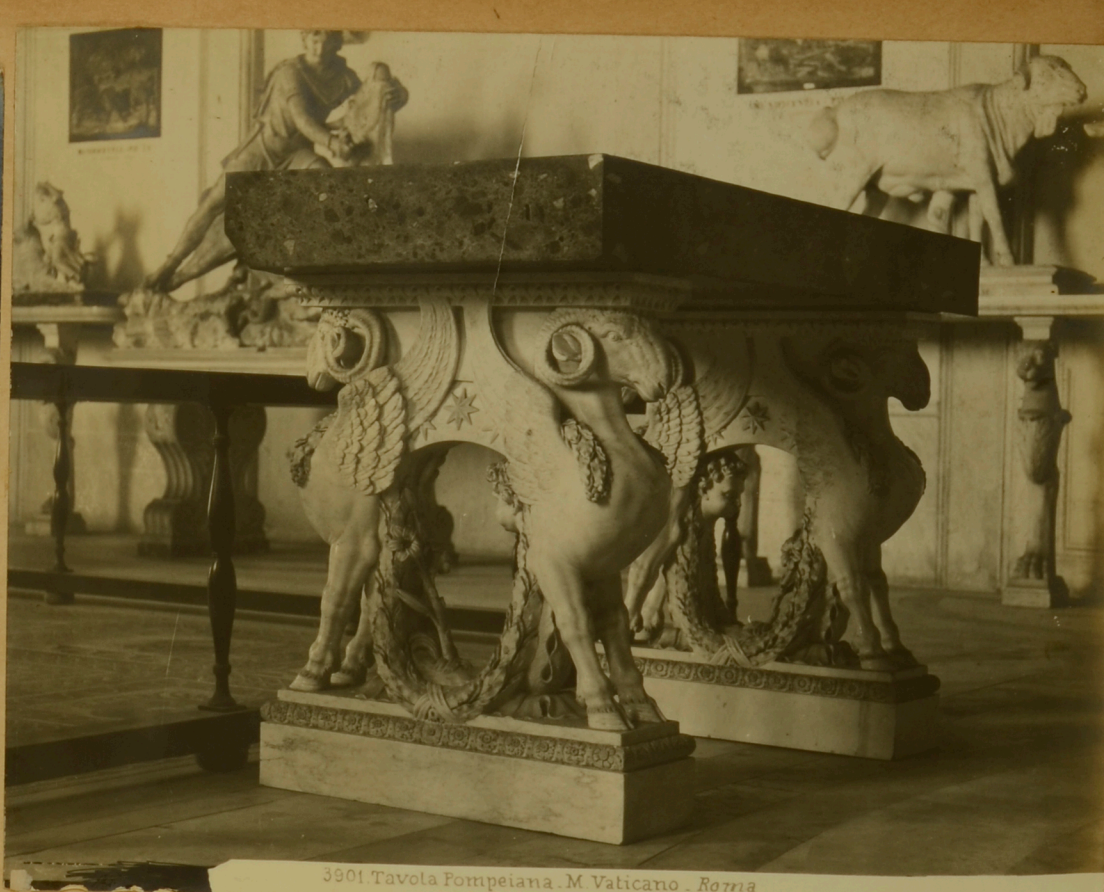
FIG. 6. PROFILES OF FIVE BASES FROM DIDYMA.
(Measured and drawn by the author.)



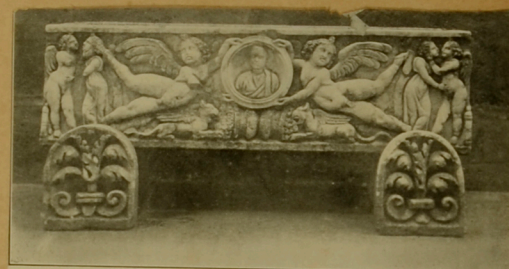
Edizione inalterabile.

FIRENZE - Gall. dell' Uffizi - Vaso Mediceo.

5250.



3901 Tavola Pompeiana. M. Vaticano. Roma



TROUGH IN THE COURTYARD.

Brought to the Château of Longueais from Carrara by M. Jacques de Siegfried.

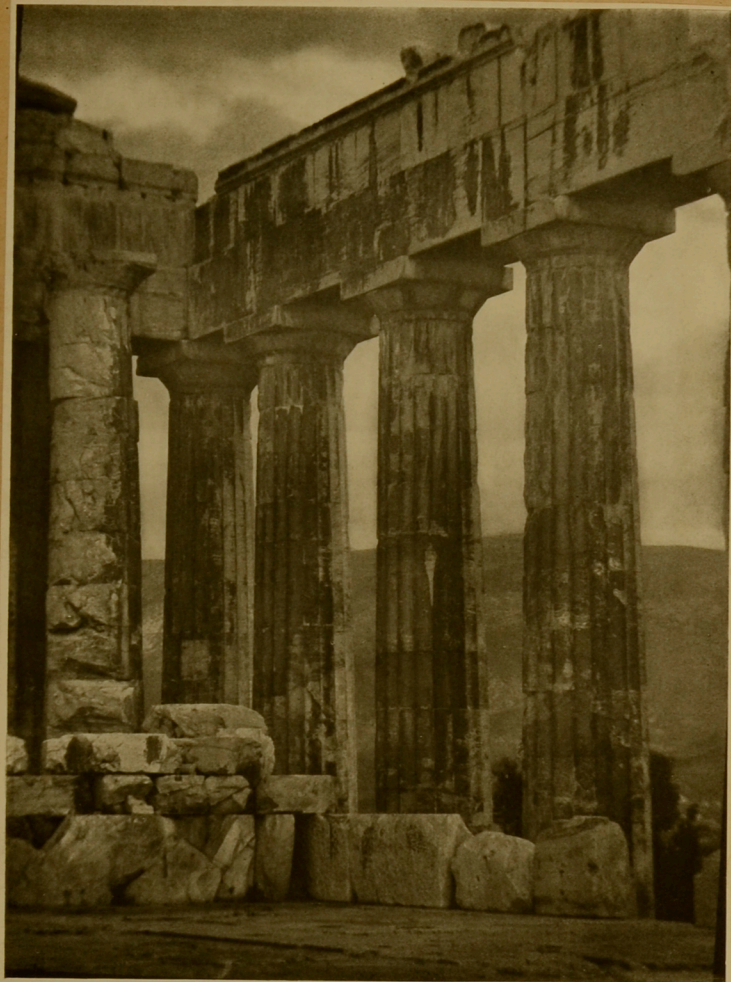


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ROMA - Tempio di Castore e Polluce.



4202. Base della Colonna del Tempio della Concordia

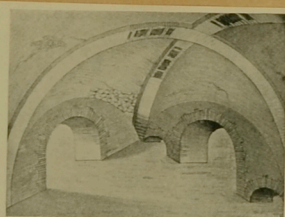
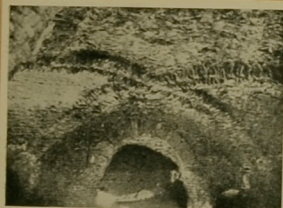


Arnold Genthe

The Parthenon



TEMPLE OF BAALBEC, SYRIA
FROM A PASTEL DRAWING BY JEAN HEBBARD

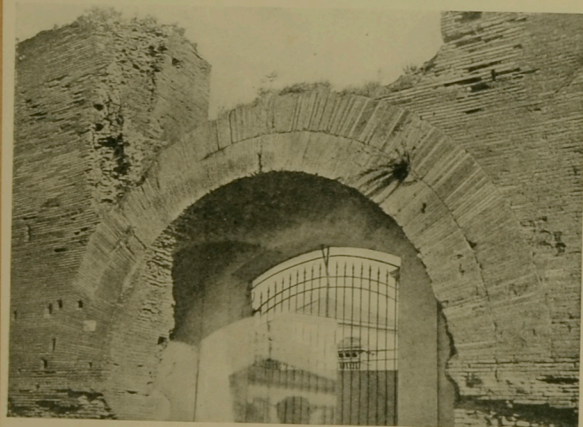


Two illustrations from *Roman Architecture and Its Principles of Construction Under the Empire* descriptive of ribbed cross-vaulting

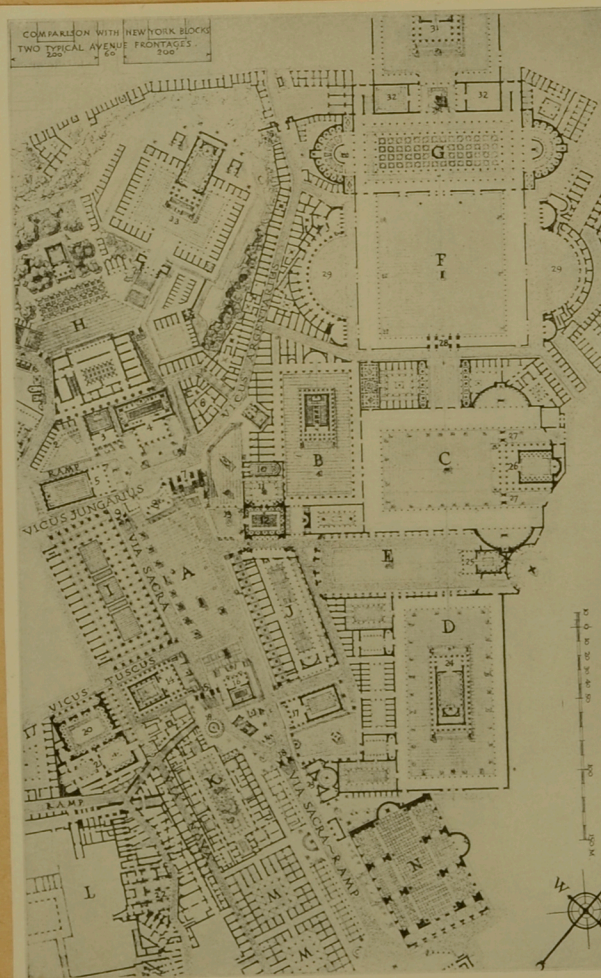
was artistic and decorative, Roman architecture practical, dignified, solid."

For the modern Italian or Greek to call himself Roman or Greek in a significant historic sense, seems little but a gesture. Innumerable nationalities and races of all kinds have come and gone in Italy. The old

Roman blood had disappeared before the empire ended. The only unbroken continuities pertinent to this connection are time and place and the continuing influence of enduring buildings. But if it is to national pride, as much as, if not more than to motives purely aesthetic and historical, that we owe



One of the Arcus Caeciliani
Illustration from *Roman Architecture and Its Principles of Construction Under the Empire*



THE CIVIC CENTER OF ANCIENT ROME ABOUT THE TIME OF CONSTANTINE

Based on a plate from
Gromort's "Choix de
Grandes Plans Execu-
tées," retouched by
Mr. Sewall to accen-
tuate the units of city
planning.

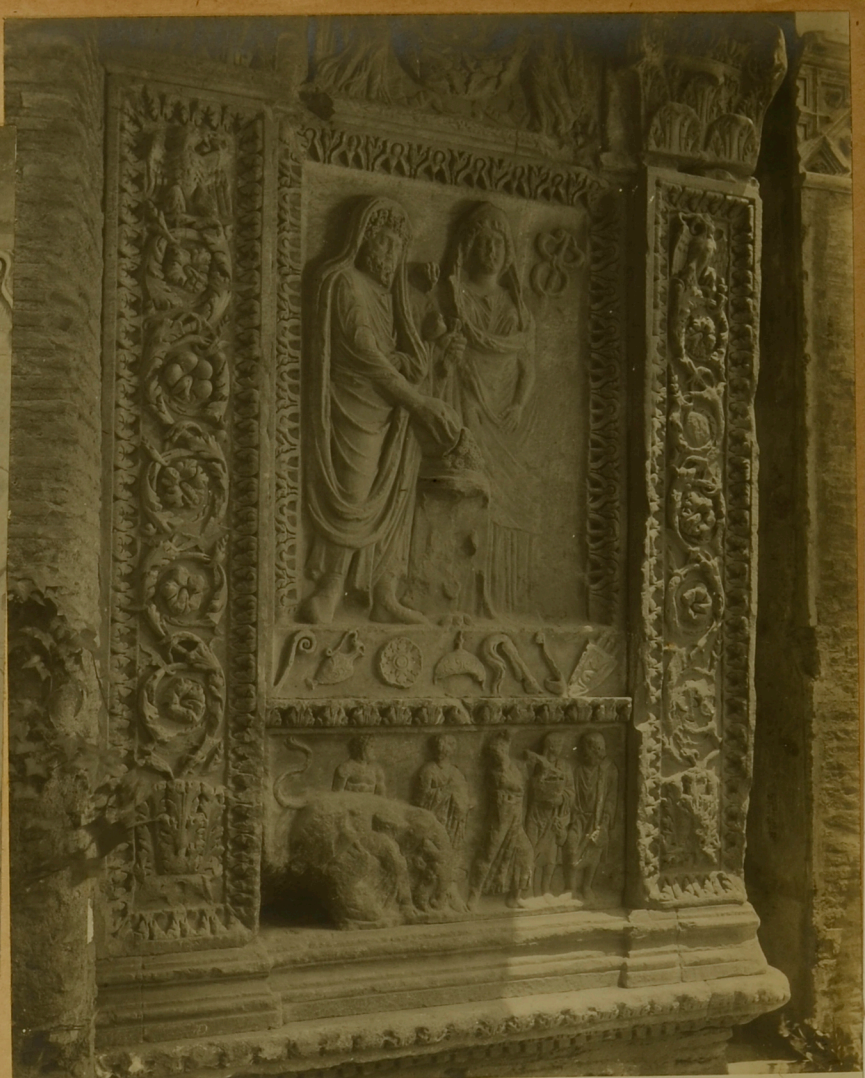
- A—ROMAN FORUM
- B—FORUM OF JULIUS
CESAR
- C—FORUM OF AU-
GUSTUS
(Octavian Caesar)
- D—FORUM OF VES-
PASIAN
- E—FORUM OF NERVA
Transitorium
- F—FORUM OF TRA-
JAN
- G—ULPIAN BASILICA
- H—CAPITOLINE HILL
- I—BASILICA OF
JULIUS CESAR
- J—BASILICA OF
EMILIUS
- K—HOUSE OF THE
VESTALS
- L—PALATINE HILL
- M—STORES AND SHOPS
- N—BASILICA OF CON-
STANTINE



Roma N. 5130

Ornato nel Foro Traiano

Fotog. R. Mosconi



Roma N. 2440

Dettaglio dell'Arco degli Orefici a Settimio Severo

Fotog. R. Mosconi



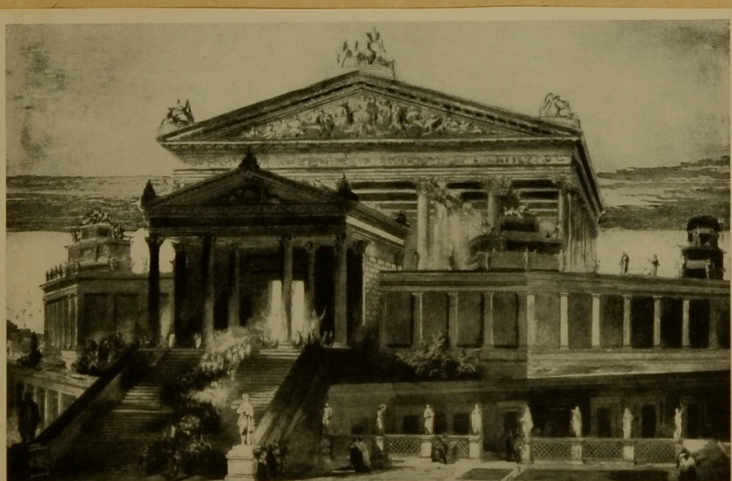
2924. Capitelli M. Laterano - ROMA



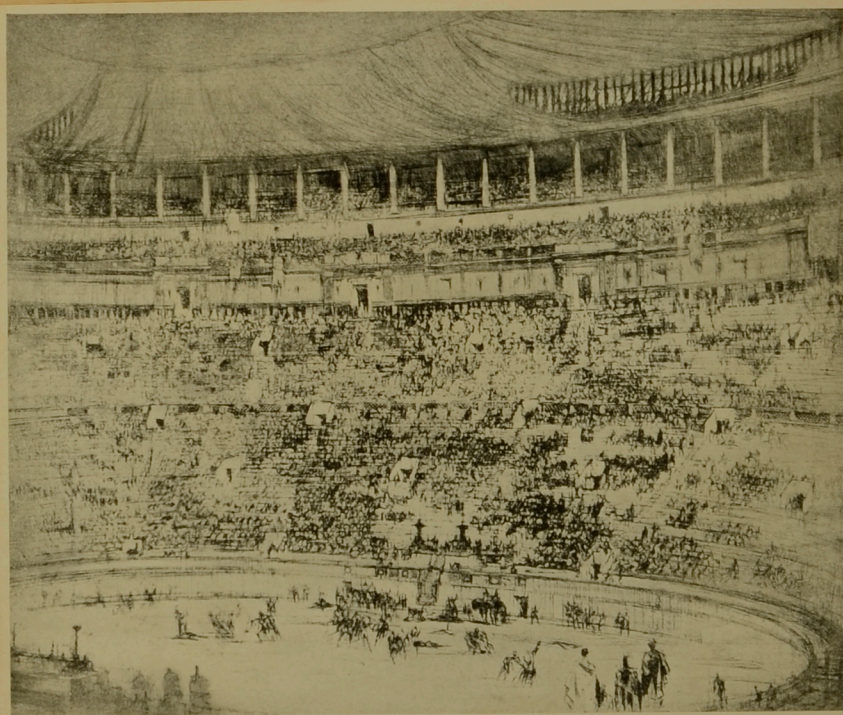
2111 Dettaglio delle Terme di Agrippa - Roma



ATHENS—THE PINACOTHECA AND PROPYLÆA



RESTORATION BY C. R. COCKERELL OF THE TEMPLE OF JUPITER CAPITOLINUS, ROME



A PERFORMANCE AT THE COLISEUM—VESPASIAN'S AMPHITHEATRE—ROME
FROM AN ETCHING BY WILLIAM WALCOT

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Roma 3261 Capitello appart. al Tempio della Concordia



ROMA - S. Lorenzo (Capitelli).

527



3020 Sarcofago Pagano Museo Vaticano



200

Roma N. 2417

Ornato nel Museo Laterano

Fotog. R. Moscioni



5246 Cornice del Tempio di Vespasiano, Roma



T1



Roma, N. 10438

Fregi in terracotta. nuovo Museo - Pal. dei Conservatori

Fotog. R. Moseioni



4196 Cornice del Tempio di Antonino e Faustina - Roma



Roma N 11233

Dettaglio della Biga - Museo Vaticano

Fotog. R. Mosconi



4232 Dettaglio della Casa di Cola di Rienzo



ROMA - Vigna Codini - Tomba di Giulio Chrysanto.

672



Roma N. 11237

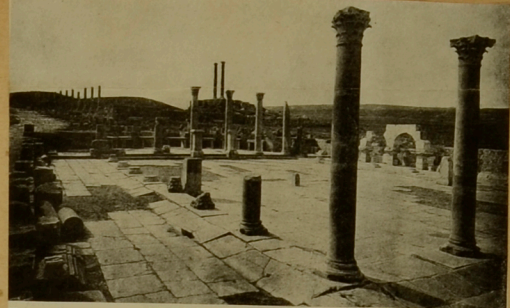
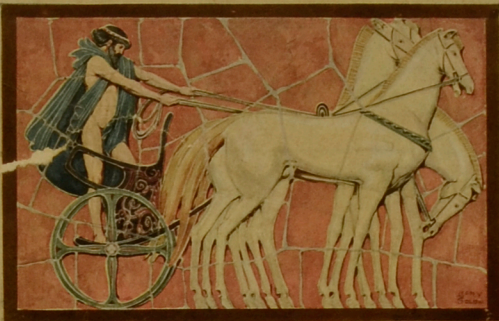
Sarcophago Pagano - Museo Laterano

Fotog. R. Mosconi

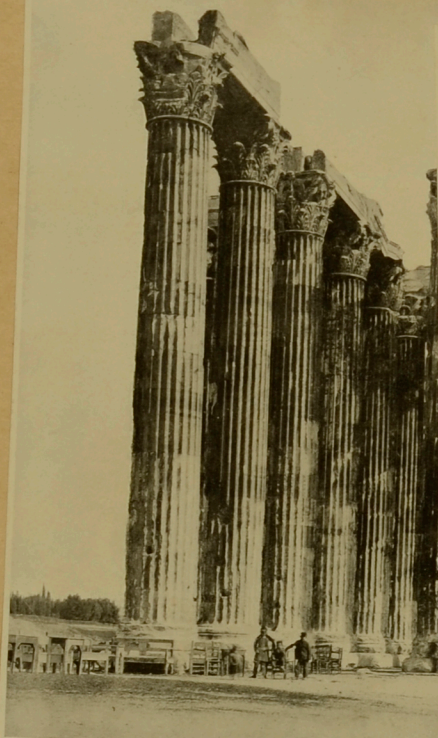


COLUMNS OF THE HUGE TEMPLE OF JUPITER, WITH THE ACROPOLIS IN THE BACKGROUND: ATHENS

There were 104 columns in the Temple of Jupiter. The temple was surrounded by a terrace, and the substructure on which the columns rest is still almost wholly intact. It was the largest but two of all the temples of the world, only those of Ephesus and Selinus excelling it. Measuring on the upper platform, it was 134½ feet broad and 353½ feet long.



The remains of a Roman market. The inscriptions on the various buildings of Timgad are of great historic importance and include several relating to the persecutions and martyrdom of the early Christians in North Africa



ANOTHER VIEW OF THE STANDING COLUMNS OF THE TEMPLE OF JUPITER: ATHENS

The Temple of Jupiter was begun in the sixth century B. C. and reundertaken by Antiochus Epiphanes four hundred years later. Still later, being unfinished, Sulla took some of the columns to Rome to the Capitoline Temple. In the reign of Augustus a society of princes made an effort to finish it, and at last Hadrian did so. A hermit, during the Middle Ages, lived on top of the columns, letting down a basket for pious passers-by to fill with provisions every day.



THE THESEUM, THE BEST PRESERVED OF ALL THE GREEK TEMPLES: ATHENS

Although the marble floor of this wonderful structure has been burnt to make lime, the Thesum still stands as the best preserved example of Grecian architecture. The thirty-four columns supporting the roof are of the stern Doric order. When it was turned into a church the eastern wall of the cella was destroyed and an apse thrown out. At other times it has suffered from earthquakes, which have destroyed some of the fine curves which characterized its construction.



THE GATE TO THE AGORA: ATHENS

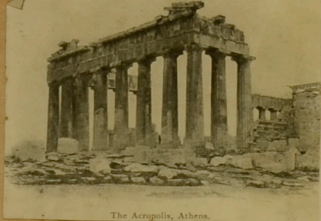


THE FRIEZE OF THE PARTHENON

This frieze is the masterpiece of Attic bas-relief. Measuring 524 feet in length and 3 feet 3½ inches in width, Phidias made masterly use of his opportunity thereon to portray the festal procession that ascended the Acropolis to present to the goddess the robe woven in her honor by the Athenian virgins.



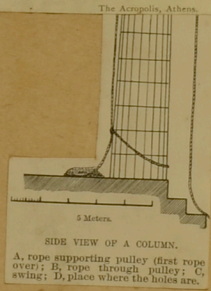
"Timgad comes forth to meet you like a day out of the past, springing out of the bleak North African hillside"



The Acropolis, Athens.

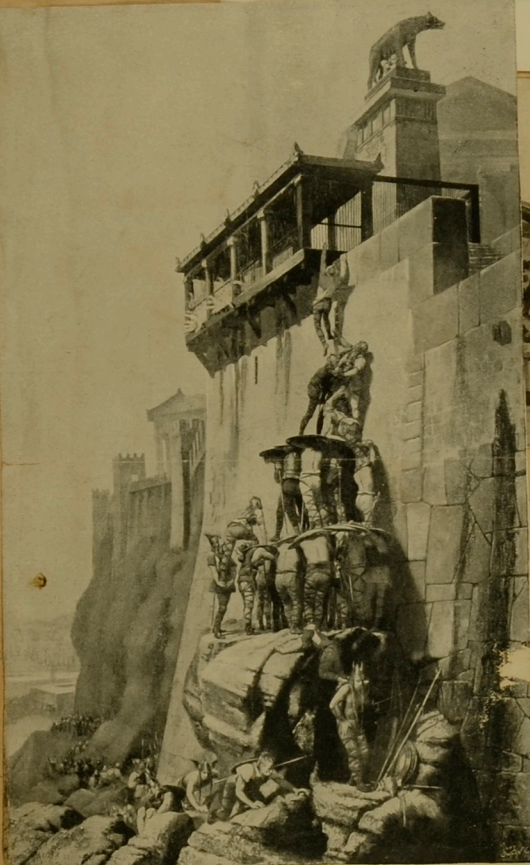


PARTHENON ATHENS.

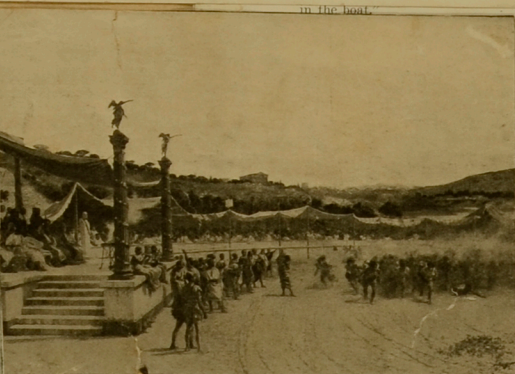


SIDE VIEW OF A COLUMN.

A, rope supporting pulley (first rope over); B, rope through pulley; C, saving; D, place where the holes are.

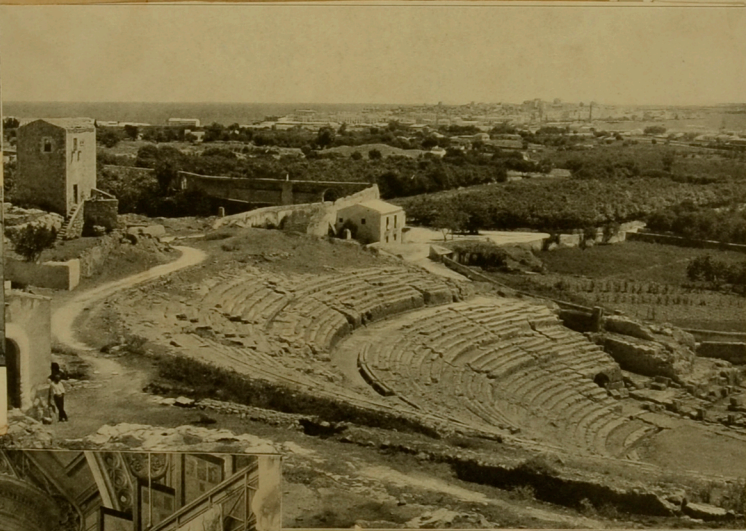


The Geese of the Capitol. From the Painting by Henri P. Matté. This picture commemorates the saving of the Roman Capitol from the attack of the Gauls. The sacred geese, it will be remembered, began to cackle on the approach of the enemy, and so aroused the garrison.

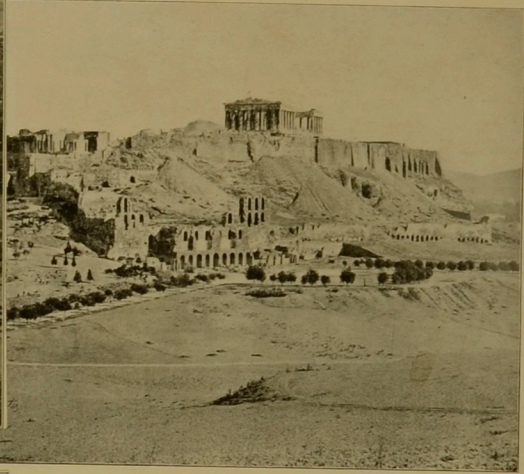


in the hall.

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a benediction on both and on the parched land beside.



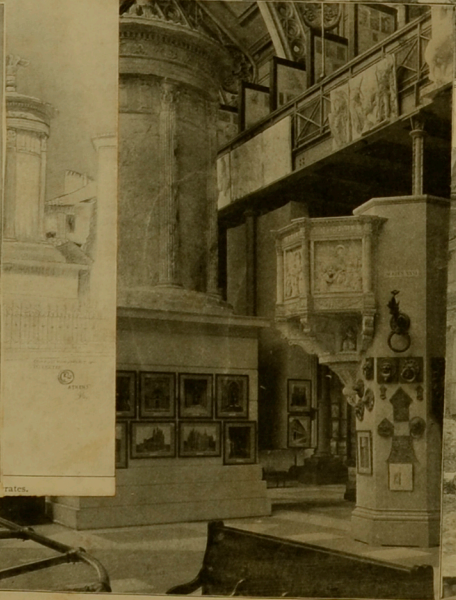
Synagogue from the Greek Theatre.



ACROPOLIS, ATHENS. [from nave.]



TEMPLE OF VICTORY.



THE CIRCULAR STRUCTURE IN THE CENTRE IS A FUNERAL MONUMENT FROM THE VILLA ALBANI, ROME, AND THE PULPIT IN THE FOREGROUND IS FROM THE CHURCH OF SANTA GROCE, FLORENCE.



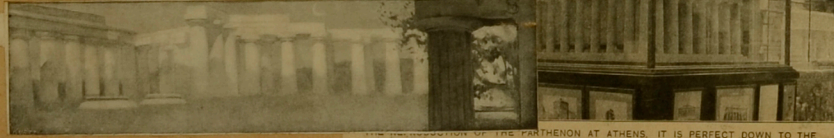
TEMPLE AT GIRGENTI.



Athens.



AMONG THE HISTORIC RUINS OF ATHENS



THE PARATHENON OF THE PARTHENON AT ATHENS. IT IS PERFECT DOWN TO THE MINUTEST DETAIL.

it is from one who to you must be a heretic," and he searched in his pocket. Tobiah put his hands behind his back. "Sir," said he, proudly, "I take nothing from a man with whom I have stood shoulder to shoulder in fight—whether with powers of this world or the next. What reward have you for helping this woman? None but the fact that you have aided the cause of righteousness. I have that likeness, and I want no better." And he clapped his hand upon the hat of the priest.

Soon after that they set to finish the work they had been obliged to leave un- done. The air grew colder as they toiled, and as the light increased there came a rushed feeling of change in the air. At last, just before it was fully light, the work was done, and the stream flowed again in its old bed.

"I do not return to the Town," Tobiah said. "I have work here on the Island; the Lord has given me a commission to the people here. You must go back alone, and you would do well not to leave it too late before you start; there is nothing to be gained by meeting the men of the Island; moreover, there is rain coming." The priest looked towards the sky. "I will bear your warning in mind," he said, "but I cannot go yet. You finished your prayer beside the grave, but you may remember that I did not finish mine."

Tobiah remembered, and though he knew that such prayers were worse than useless, still he felt respect for a man who would offer them in the face of some risk. "I will wait for you," he said, "and put you on your road."

Saying this, he took himself over the bank to wait, out of sight of the other. When he was on the far side he knelt down and offered earnest prayer both for the conversion of the living and the salvation of the dead. The while, on his side, the priest knelt too, and prayed long and silently for the dead and for the living, for blessing on the woman who had gone, and help, perhaps, for his own soul.

So they each prayed, with the bank between, till the rain came and fell like a benediction on both and on the parched land beside.

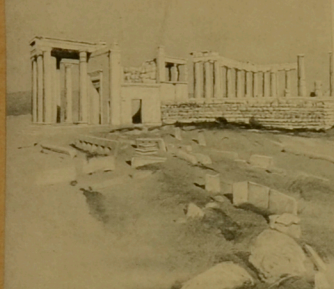
ON OF THE ERECHTHEUM

CHAM PHILLIPS STEVENS

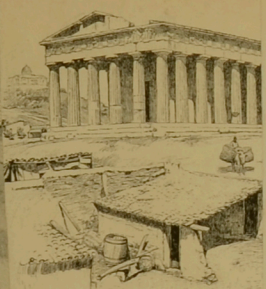
is from a private letter.)

I was a view to a publication of its many interesting features. This difficult, but absorbingly interesting work, by rare good luck, fell to my lot, and for a year and a half I have been enjoying a splendid architectural feast. I have climbed over the cornices and architraves like a monkey in quest of architectural cocoanuts; I have been exhibited as a sacred serpent which the ancient Greeks used to keep in a crypt under the north portico of the temple; and I have been asked "Will you kindly tell me which building is the Erechtheum?" My only regret is that the work is almost over.

The Erechtheum was built to house several divinities, chief among whom were Erechtheus (one of the mythical founders of Athens), Poseidon, and Athena. Legendary accounts of early Athens tell us how Poseidon and Athena struggled for possession of the city. Each was called upon to display some miracle, and supreme Zeus was the judge. (Phidias used this contest as the subject for his sculptural group in the west pediment of the Parthenon.) Poseidon thrust his trident into the native rock, and out gushed a salt spring, the water of which, later on, was carefully caught in a rock-cut well. The north portico of the Erechtheum was built over his sacred trident marks; and they are still visible—deep fissures in

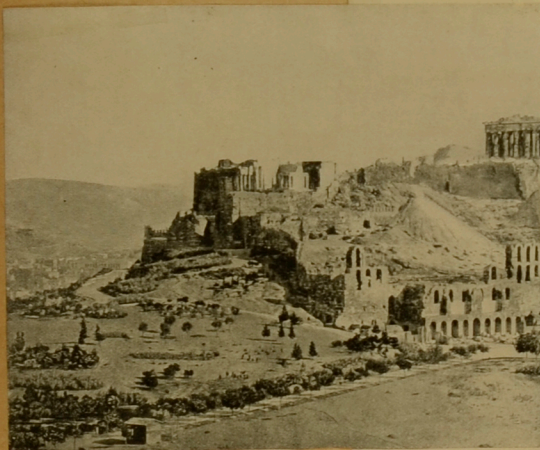


INTERIOR OF THE ACROPOLIS, SHOWING ERECHTHEUM, CAP OF THE PARTHENON.



HON. MENTION (COMPETITION D XVIII.)

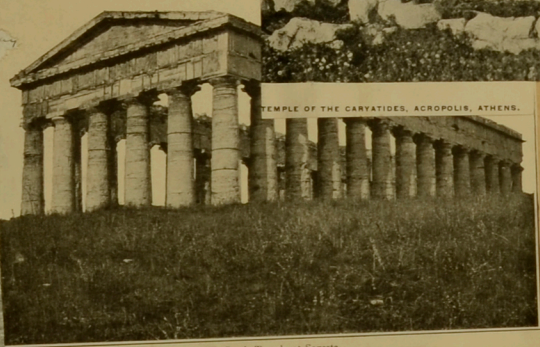
"FLEUR DE LYS"



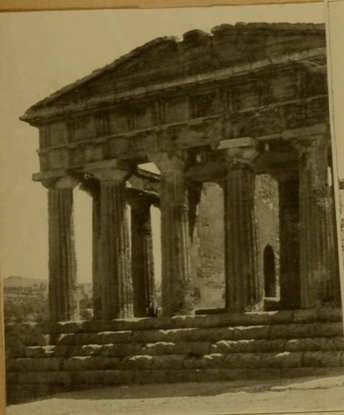
The Acropolis at Athens.
"T is Greece, but living Greece no more!
So coldly sweet, so deadly fair,
We start, for soul is wanting there."



TEMPLE OF THE CARYATIDES, ACROPOLIS, ATHENS.



The Greek Temple at Segesta.



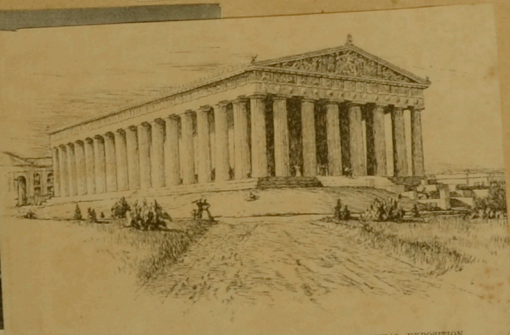
Concordia Temple, Gergenti.
The most perfectly preserved Greek Temple.



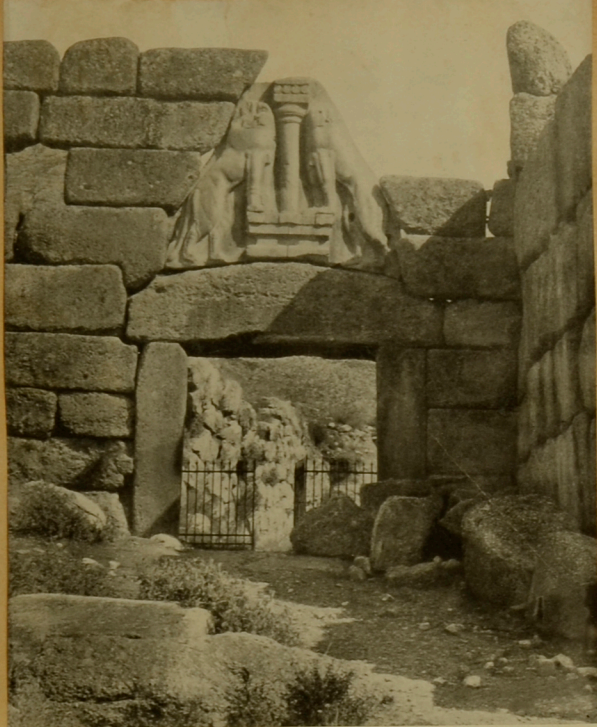
THE PARTHENON FROM THE NORTHEAST.



PHOTOGRAPHED BY THE AUTHOR BY MOONLIGHT, FEBRUARY 21, 1894. EAST FRONT AND SOUTH SIDE OF

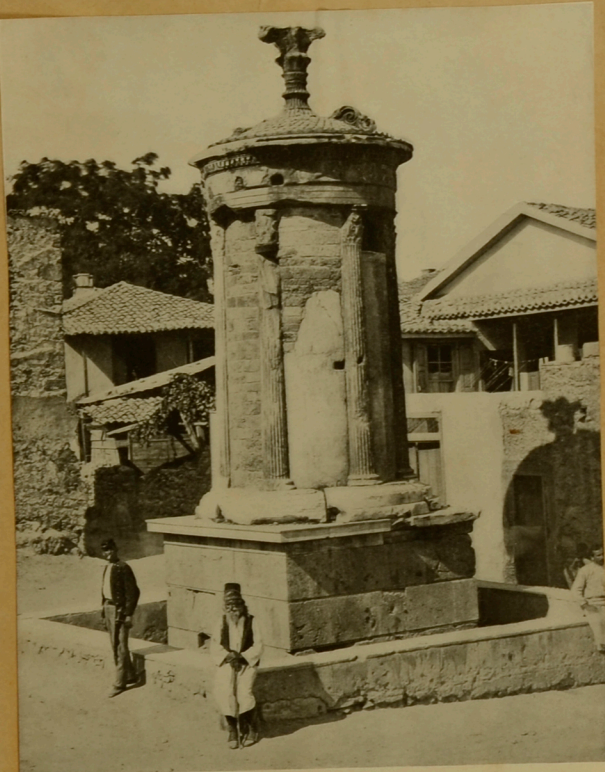


THE ART BUILDING OF THE TENNESSEE CENTENNIAL EXPOSITION. A MODEL OF THE PARTHENON, ACTUAL SIZE.



THE LION GATE AT MYCENÆ

Mycenæ was one of the most ancient cities of Greece, at one time being the center of a powerful State. In the fifth century it was destroyed by the Argives, and at the time of Pausanias it was deserted and has remained so ever since. The Lion Gate stands at the northwest corner of the Acropolis and is approached by a walled-in way, the object of which was to force any one approaching to expose his unshielded side to attack from the fort.



THE BEAUTIFUL CHORAGIC MONUMENT OF LYSCRATES: ATHENS

In ancient Greece the superintendent of a theatrical presentation or director of a chorus was known as a choragus. He was chosen by election, and the office, though very onerous, was held to be one of great honor. He had to provide at his own expense for the equipment and instruction of choruses for tragedies and comedies. The monument of Lysicrates is the only survivor of a number of such structures which stood in the "Street of Tripods" to the east of the theater of Dionysus.



EXTERIOR OF HOUSE, THERA, GREECE

From "Griechenland," by Courtesy of the Publishers, Ernst Wasmuth, A.G., Berlin

FOR AN EXPRESSION OF THE GREEK IN ORIENTAL STUCCO, SEE PLATE O-I

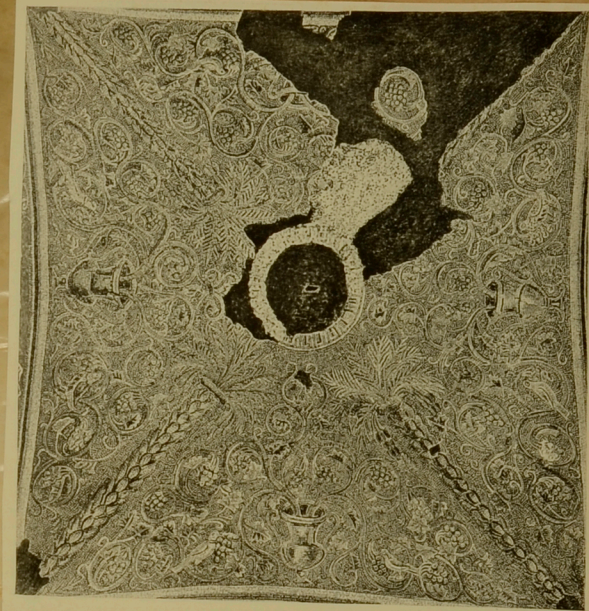
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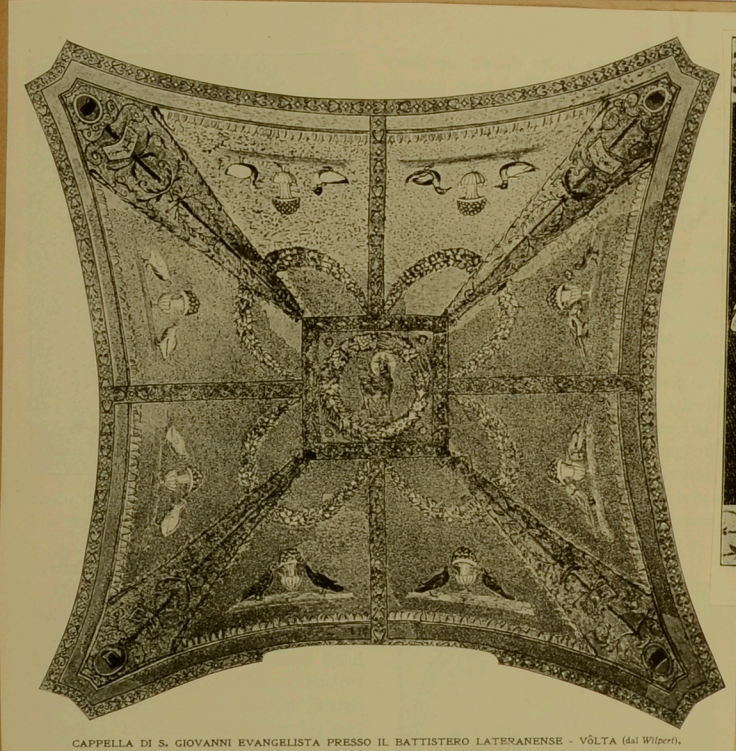
THE CAPITAL OF MODERN GREECE

Sir Alan Cobham from Euxine Gallery

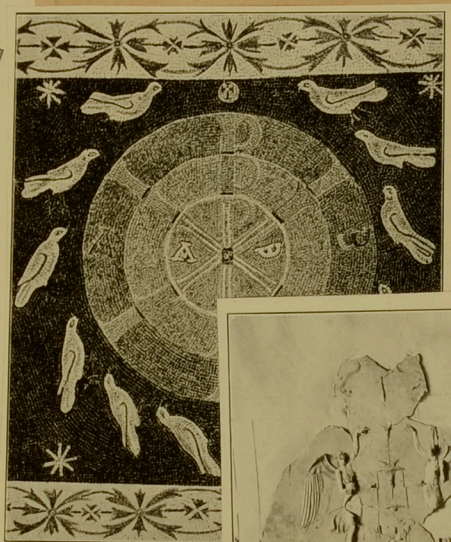
The view of Athens from the air reveals a magnificent panorama of the modern capital of over a half million people and shows clearly its relation to the noble ruins of the Parthenon around which the ancient city was built. In the upper left of the picture is the hill of Lycabettus. The Palace of the King and the public gardens are conspicuous in the center of the picture. Looking down toward the lower right we can see, in addition to the Parthenon, the Propylaea which formerly served as the gateway to the Acropolis and the small temple of Nike. Farther to the right are the ruins of the theater of Herodes Atticus.



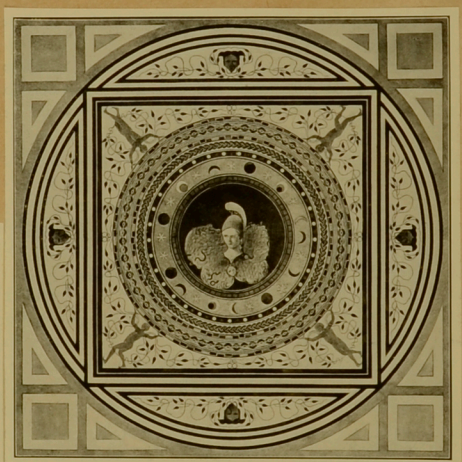
CAPUA VETERE - CAPPELLA DI SANTA MATRONA PRESSO S. PRISCO - VÔLTA (dal Wilpert).



CAPPELLA DI S. GIOVANNI EVANGELISTA PRESSO IL BATTISTERO LATERANENSE - VÔLTA (dal Wilpert).



VÔLTA DEL BATTISTERO



PAVIMENTO TROVATO AL TUSCOLO - ROMA, MUSEO VATICANO (dallo Stern).

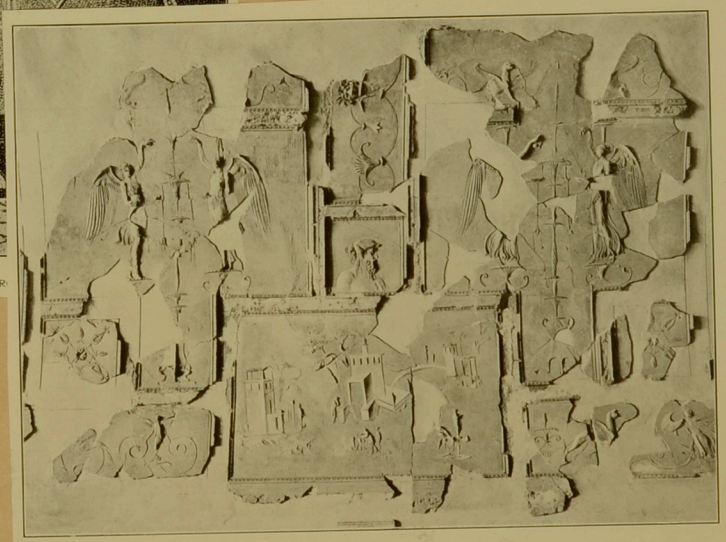


Fig. 2. - ROMA: PARTICOLARE DI VÔLTA DELLA CASA ROMANA DELLA FARNESINA (MUSEO NAZIONALE ROMANO).



6 CLUNY - Les Thermes. - LL



6 CLUNY. - Les Thermes. - LL

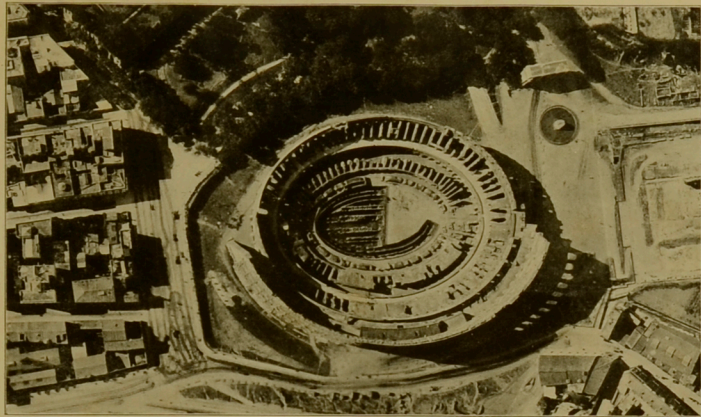


Fig. 1. - IL COLOSSEO VISTO DALL'ALTO (fotografia dell'Ufficio Aeronautico Militare).

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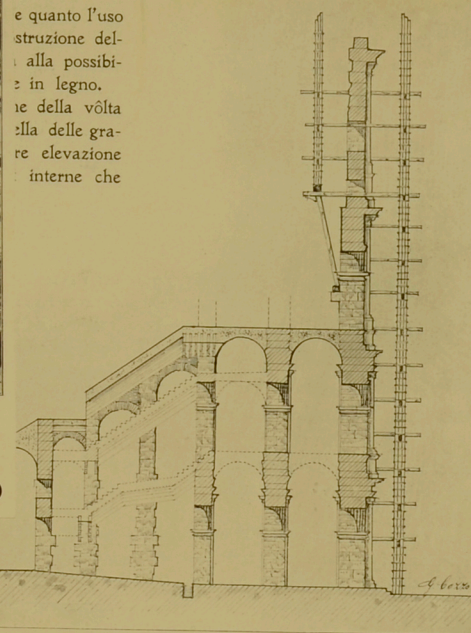


Fig. 18. - ANFITEATRO FLAVIO: SEZIONE TRASVERSALE.

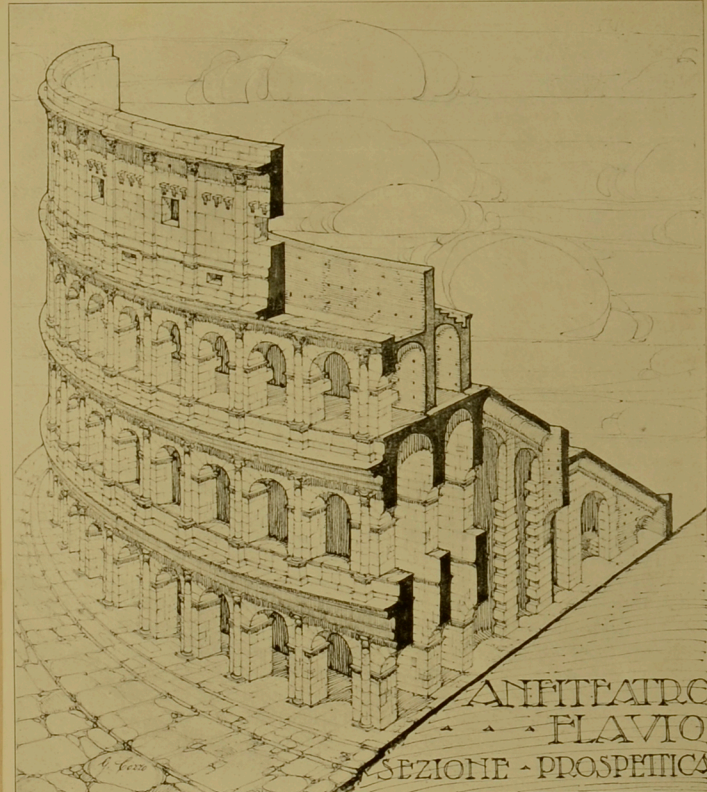


Fig. 19. - COLOSSEO: SEZIONE PROSPETTICA.

LA COSTRUZIONE DELL'ANFITEATRO FLAVIO

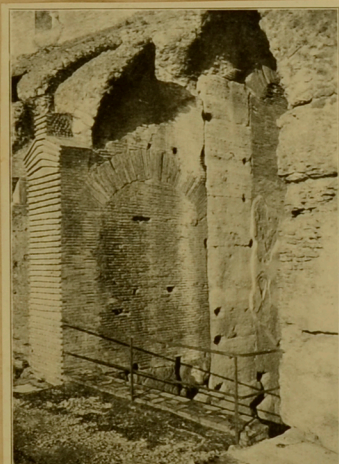


Fig. 6. - UN PILASTRO CON DUE ARCHI AL PRIMO PIANO.

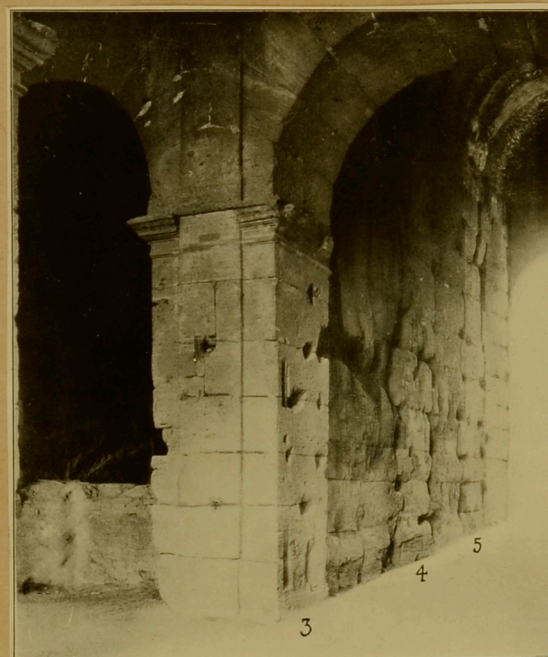


Fig. 3. - PILASTRI E RIEMPIMENTI IN UNO DEI MURI RADIALI A PIANTERRENO.



Fig. 7. - UNA SERIE DI MENSOLE DI SOSTEGNO DEL PONTE A SBAZZO.

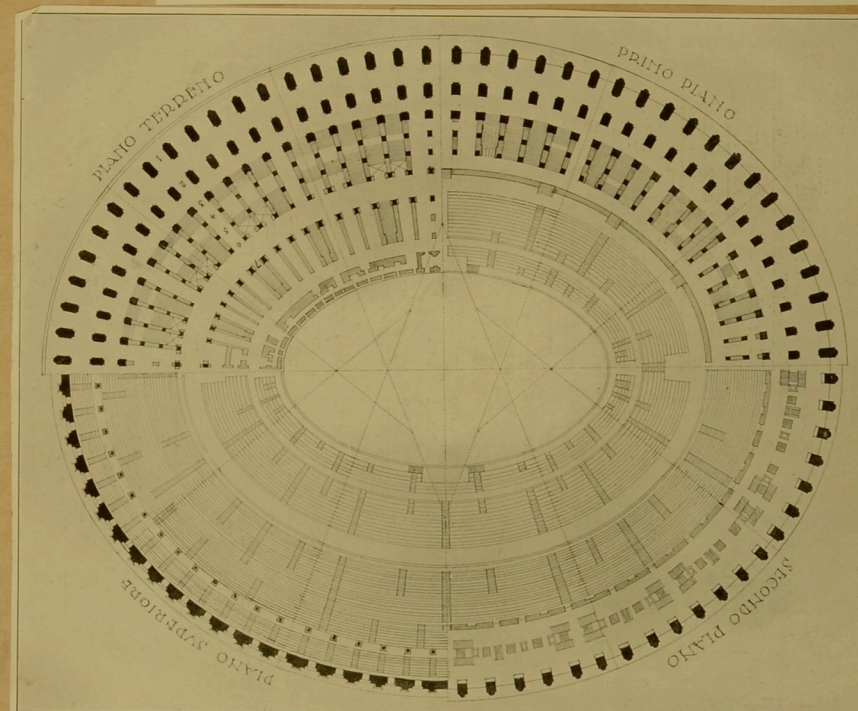


Fig. 12. - ANFITEATRO FLAVIO: PIANTE GENERALE DEI TRAVERTINI.

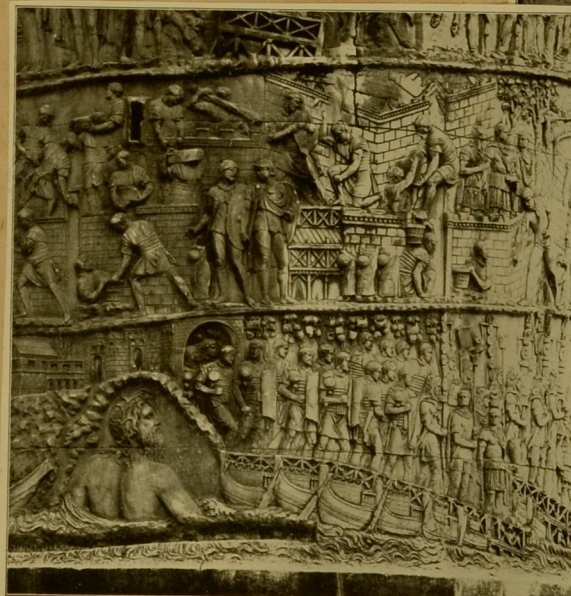


Fig. 14. - PONTI MILITARI NEI RILIEVI DELLA COLONNA TRAJANA.

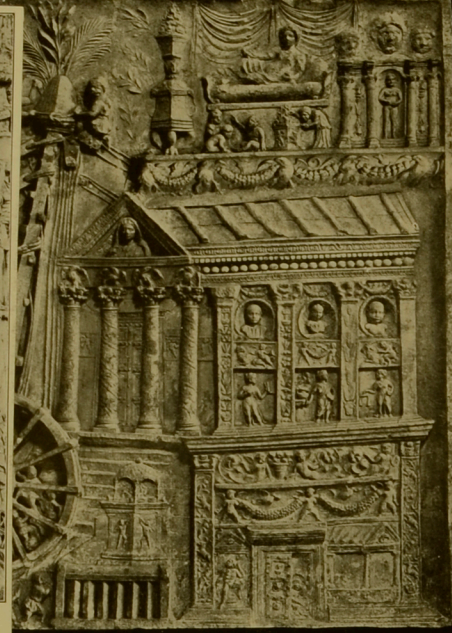
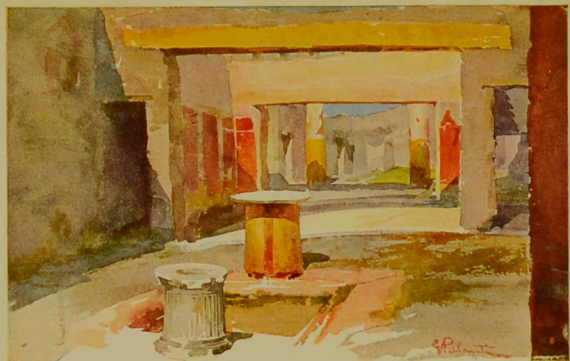


Fig. 15. - LA MACCHINA ELEVATORIA NEL BASSORILIEVO DEGLI ATÈRII (MUSEO LATERANO).



Objetos de cerámica y vidriería romana descubiertos en las excavaciones de San Pedro Alcántara



Teatro Greco — Siracusa

Crupi N.º 122

són finos y la boca está un poco ligeramente entreabierta. La mirada lejana de los ojos pequeños revela una intensa vida interior. Dentro de la serenidad de esta cabeza hay un cierto patetismo. Su peinado es muy especial; tiene raya en medio por detrás, y dos trenzas forman un moño alto, al que suben por delante y por los lados unos finos y enortijados rizos.

Acompañan á la presente información una fotografía de este fragmento escultórico otra relativa á los objetos de cerámica y vidriería descubiertos en las excavaciones de referencia.

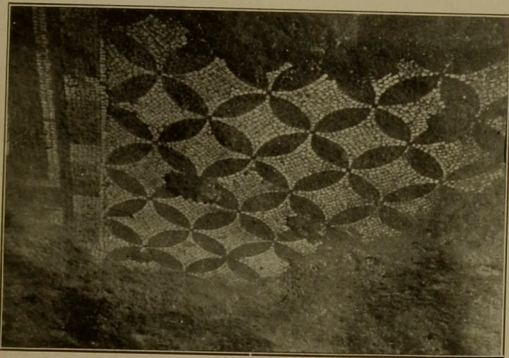
D. R.



Busto de mármol blanco descubierto en las excavaciones, considerado como helénico

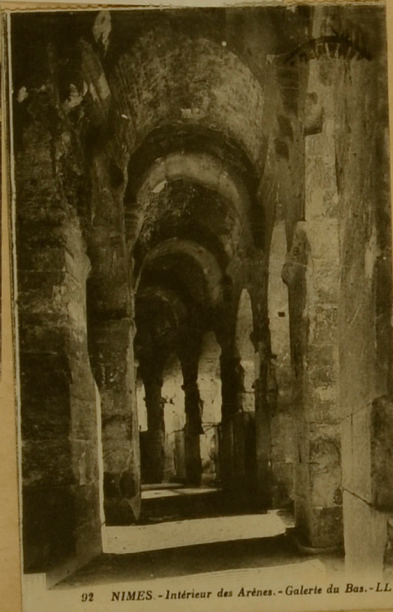
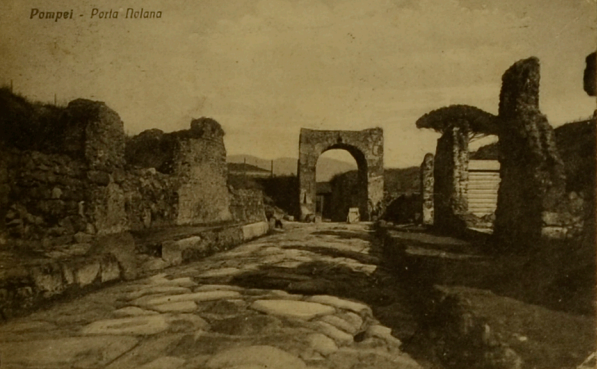


THUBURBO-MAJUS. - Thermes d'Elizer



Mosaico romano

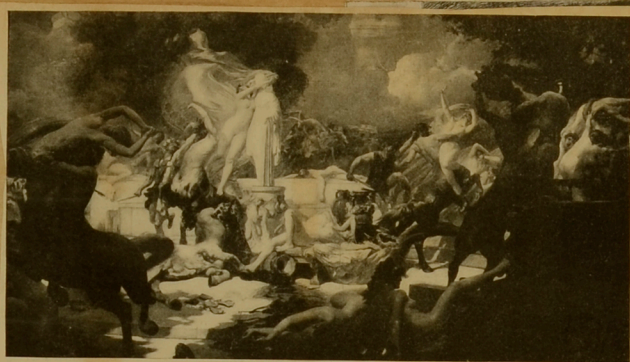
Pompei - Porta Nolana



92 NIMES. - Intérieur des Arènes. - Galerie du Bas. - L.L.



Fig. 21. - UNO DEI PILASTRI CON MENSOLE.

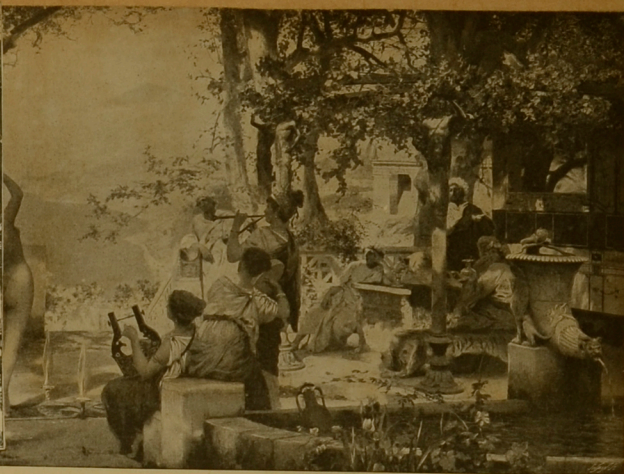


The Centaurs
From the Painting by P. Gersale



THE ORACLE DEFIED.—Art III., Scene II.

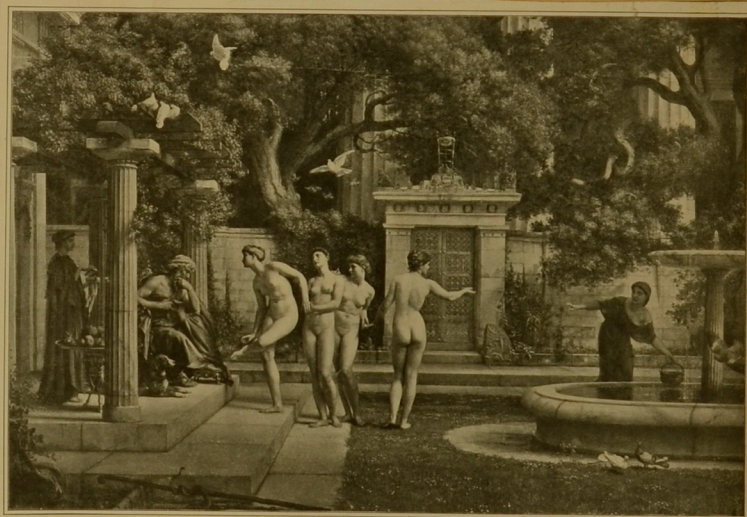
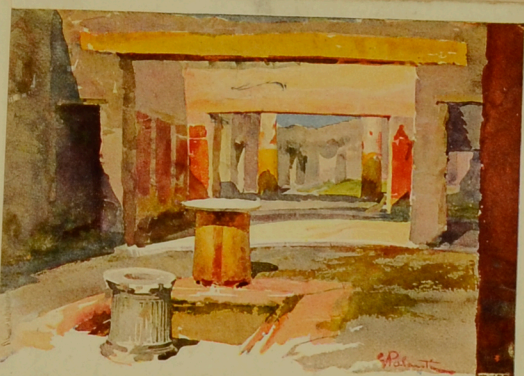
Copyright Photographische Gesellschaft.



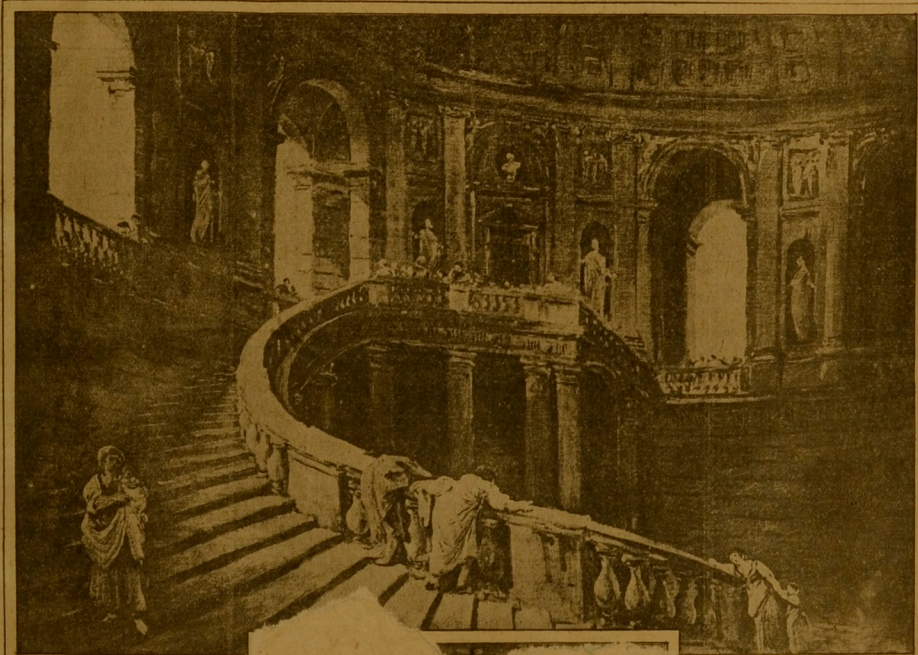
The Sword Dance.

From the Painting by H. Stenradski. By permission of the Berlin Photographische Company, London & New York.

EDWARD J. FOYSTER.



THE LAST DAYS OF POMPEII" COME TO LI



The second of the pictures shows a palace in a city in great commotion.

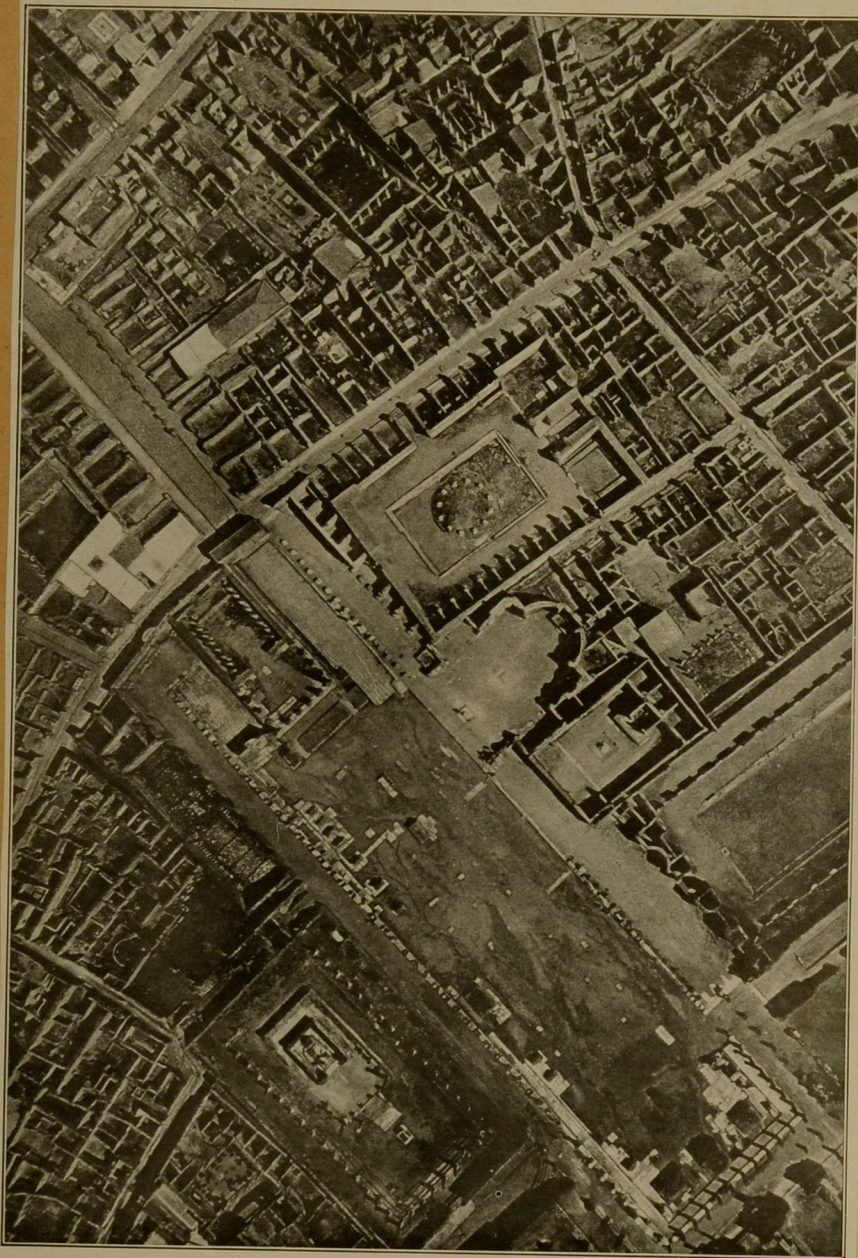
It is Paris and the inscription runs: "Woe to thee, repent, city of philosophers."



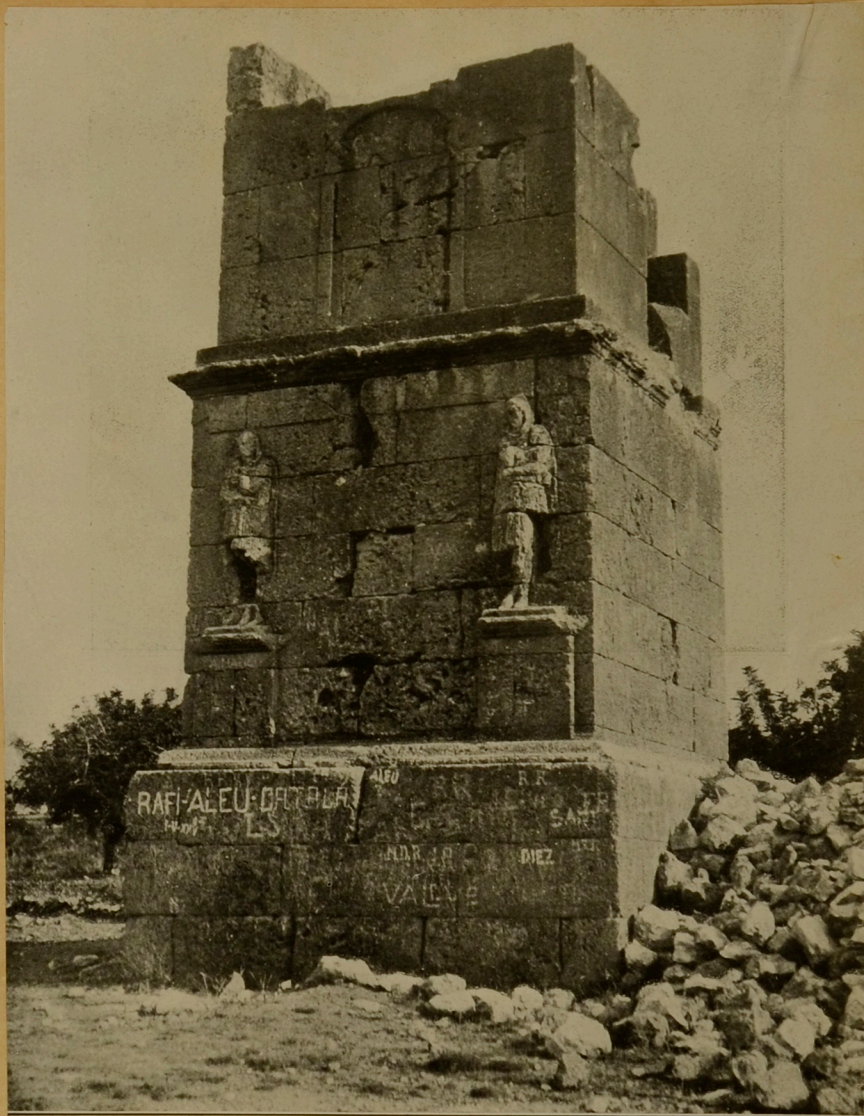
Publishers Photo Service

NOTHING REPAYS THE VISITOR TO NAPLES MORE THAN THE SHORT TRIP TO POMPEII

For there one can live again in the glorious and historic days of Virgil, Cicero, Pliny and others, before the eternally smoking Vesuvius snuffed out the city in 79 A.D. The house of Obellius Firmus, like many of the more pretentious "ruins," is a joy not only to the archaeologist but also to the less scientifically inclined, while the new excavations bring the past into closer touch with the present

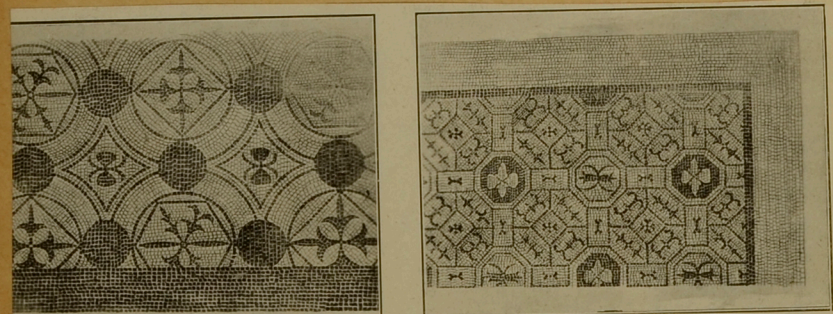


Vista de Pompeya desde un aeroplano, mostrando con toda precisión el trazado regular de la ciudad destruida por el Vesubio, en el año 79 de nuestra Era, así como el emplazamiento del Foro, el Senado y los templos de Júpiter, Apolo y Mercurio

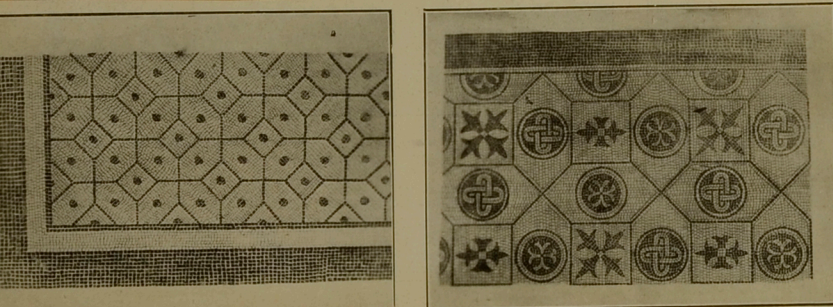


La torre de los Escipiones, en las afueras de Tarragona

(Fot. P. Cano Barranco)



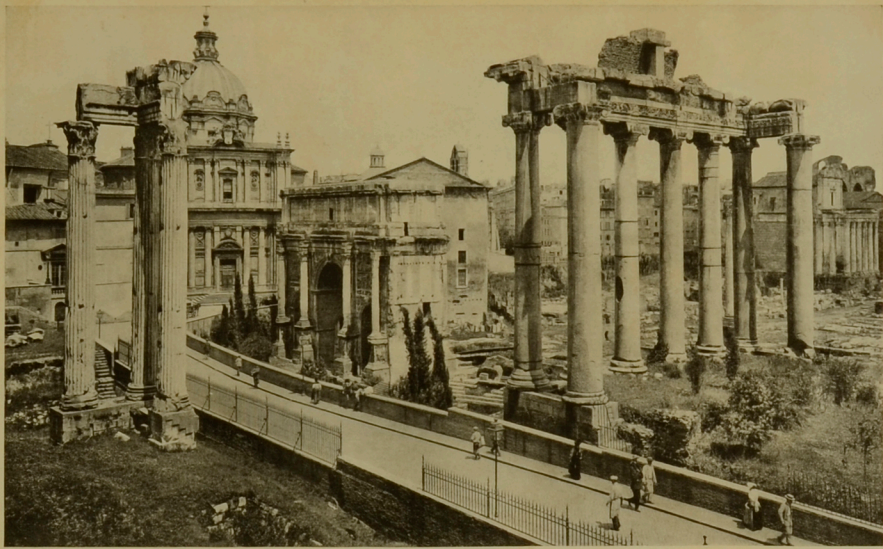
Mosaicos romanos



Mosaicos romanos

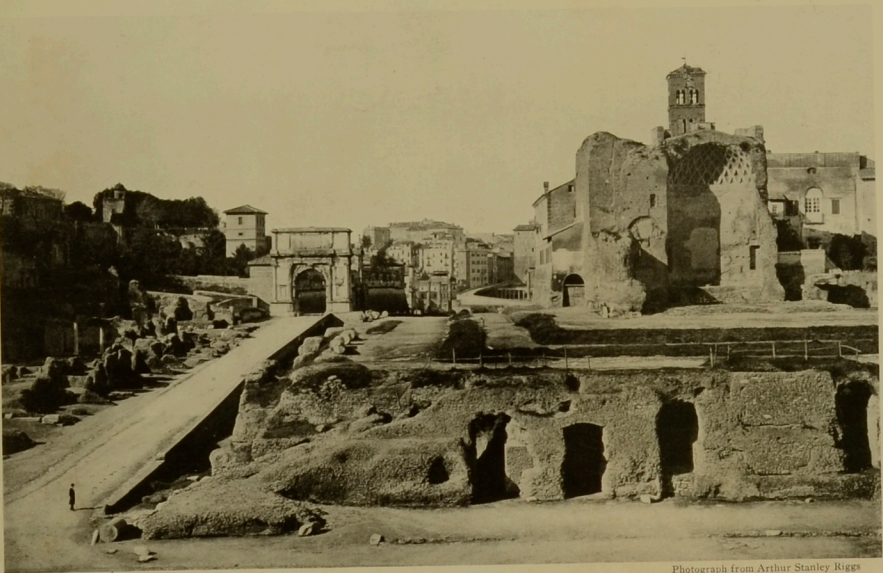


ATROS, ANFITEATROS Y CIRCOS



THE ROMAN FORUM

Heart of the mighty empire of the Caesars, source from which has come the unrivaled system of jurisprudence that has been the model of every modern nation, the Roman Forum was also the focus of architectural and civic beauty, the most conspicuous of the ancient remains in this quarter being the Temple of Saturn, with its Ionic portico of eight columns. The marble arch of Septimius Severus, shown to the right of the roadway, was raised to commemorate his wars in Parthia and Arabia. The three Corinthian columns in the left foreground are remains of the Temple of Vespasian. At the extreme right is the Temple of Faustina (see also page 598). The Column of Phocas, standing before the Rostra, or orator's tribune, may be glimpsed through the columns of the Temple of Saturn.



THE HOLIEST WAY

At the highest point of Sacra Via, or Holiest Way, which from a simple path to the place of the ancestral dead developed into a roadway for the triumphs of the living, is the Arch of Titus, with its sculptures commemorating the defeat of the Jews and sack of Jerusalem in A. D. 70. In the foreground are the ruins of the Temple of Venus and Roma, the last pagan temple which remained in use in the Eternal City, and to the south wall of which was fastened the marble plan of the city.



Fachada romana del Teatro de Orange

Anfiteatro, Teatro antiguo: he aquí denominaciones que el vulgo suele usar como sinónimos, y para los arqueólogos significaciones muy distintas y conexas a épocas diversas de la historia humana. Puede decirse, con propiedad, que corresponden a civilizaciones diferentes, la más noble es, evidentemente, la dada en tercer lugar: el teatro; el anfiteatro a diversiones menos elevadas, odriamos decir, si fuera posible excluir, puramente deportivas, de los que en ellos se dieron: el circo, fuente romano, fué una copia, con desdoro, del hipódromo griego; el anfiteatro a su destino, fué como un intermedio entre el teatro y el circo: en él se daban ya representaciones de asuntos mitológicos con decorados y maquinarias que tipicaban exacta de las actuales, pero, pero era algo más que el circo, o él, arena, y sobre la arena corría innumerables veces la sangre ardiente de los luchadores y la sangre generosa de los mártires.

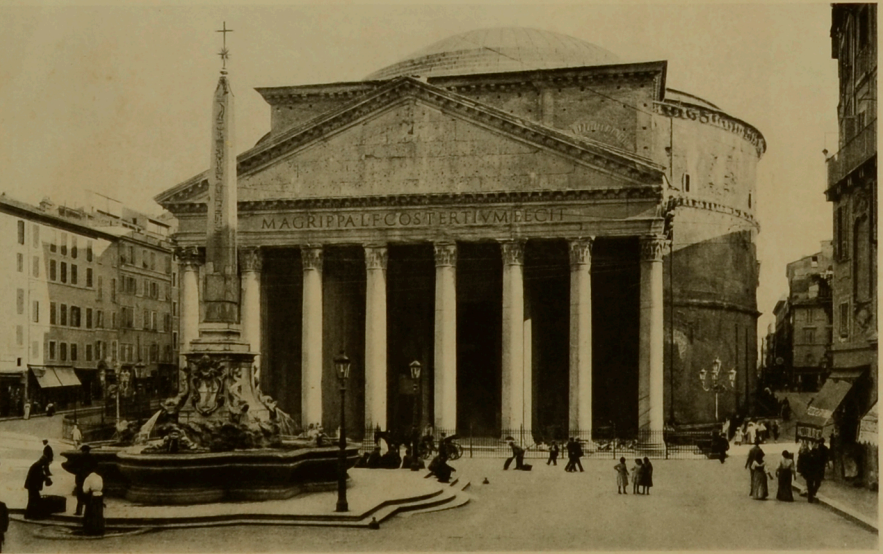
¿Dónde fueron los primeros teatros? Un verdadero teatro, permanente, no le hubo hasta la época de Esquilo; antes, por una evolución natural, había ido determinándose lo que debía ser, y es aún en lo esencial, su forma definitiva. Primitivamente circular, llegó a convertirse en semicircular cuando el aumento del número de interlocutores y la mayor riqueza del juego escénico determinó la necesidad de mayor espacio para ellos. Así llegó a ser el teatro temporal que, con graderías de madera mirando al sur, se alzaba ocasionalmente en la falda de la Acrópolis... pero uno de aquellos teatros provisionales se hundió o se incendió, que disienten en esta afirmación los historiadores, y entonces Esquilo, llegado a la perfección de su arte, logró que sus compatriotas alzasen para él, en Atenas, el primer teatro permanente.

Aquel teatro, de que fueron constructores Demócrites y Anaxágoras, tenía ya las tres partes clásicas: el auditorium, la orchestra y la

tienda ó barraca, á que los romanos dieron después el nombre definitivo de *scena*. Esta se alzaba ante un muro enorme levantado sobre el diámetro del semicírculo. Esa disposición definitiva, que no fué la de todos los teatros griegos, algunos de los cuales conservaron la primitiva forma circular, más propia de los circos ó de los anfiteatros, fué la adoptada después por los romanos, y es la que, más completa y claramente que en otro alguno, puede verse en el teatro antiguo de Orange.

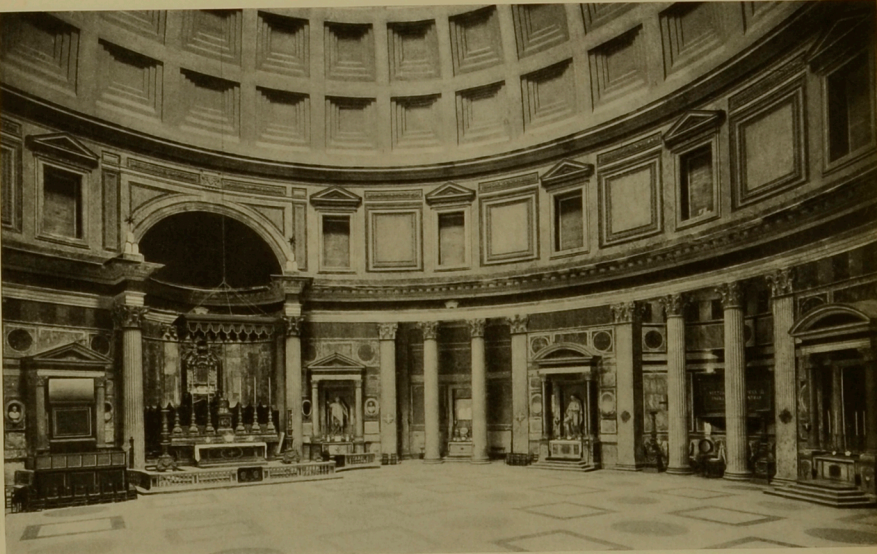
Este, como otros muchos circos, anfiteatros y teatros, ha perdurado á través de siglos y siglos, y es modernamente el más famoso, porque en él son representadas anualmente obras generalmente trágicas, antiguas y modernas, constituyendo magníficos festivales.

El auditorium era el verdadero teatro, según la etimología de la palabra. Estaba formado por graderías, en anfiteatro, separadas las gradas, que formaban semicírculos concéntricos, por amplios corredores, á los que denominaban *precinctiōnes*, y cortadas de arriba á abajo por escalas.



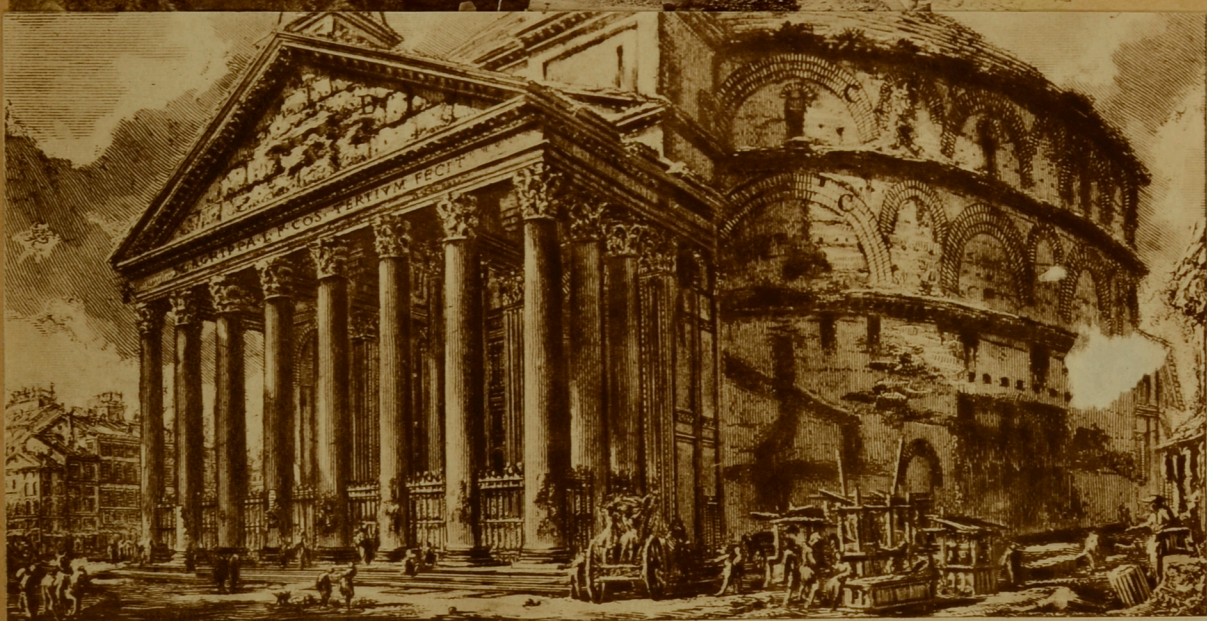
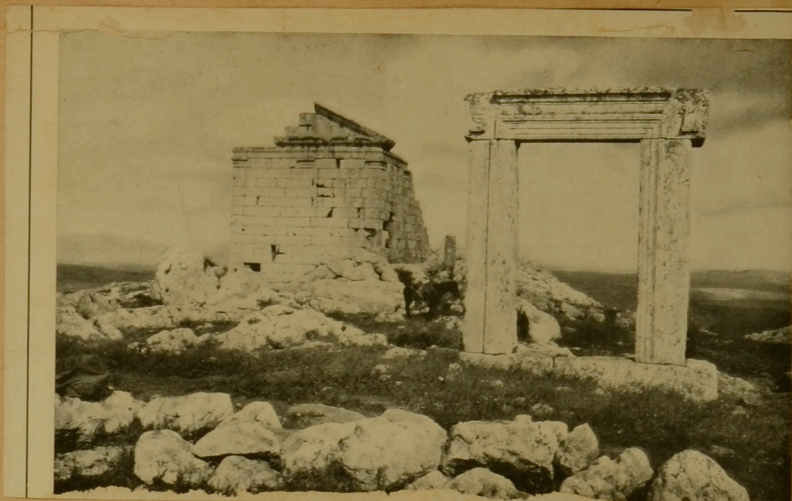
THE ROMAN PANTHEON AND ITS PORTICO

Built originally as a pagan temple, reconsecrated to Jove the Avenger, in commemoration of the triumph of Octavius at Actium—an event of as great significance for pagan Rome as was the battle of Lepanto for the Christian faith—the Pantheon became a Christian church at the beginning of the seventh century. Thanks to the researches of the antiquarians, one is able to visualize the earlier splendor of the temple—around the vast rotunda a circle of gaily enshrined in their niches, among them Venus her ears adorned with the two halves of the great pearl said to have been once the property of Cleopatra and a companion to that dissolved in vinegar at her famous supper with Mark Antony. The obelisk in the foreground came from the Temple of Isis.



THE ROTUNDA OF THE PANTHEON

Within the precincts of this historic structure repose the ashes of the artist Raphael, entombed there at his own request. Near by is the memorial slab to his sweetheart, the beautiful niece of the famous Cardinal Bibbiena. While engaged on his great works in St. Peter's and the Vatican, the Cardinal offered the painter the hand of his kinswoman, and Raphael accepted, but postponed the wedding day under pressure of work. Whether from neglect or disappointment, the bride-to-be had been sickened and died, and her epitaph, "*qua letos hymenaeos morte precessit*" (Whose happy marriage was prevented by death) has been called a tragic epilogue to a drama of the affections. The Pantheon is the noblest and best preserved building of ancient Rome.



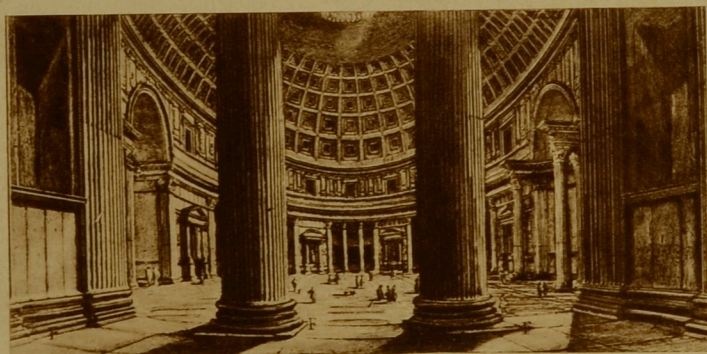
Vista exterior del Panteón romano



THE CLASSIC ARCH OF TITUS IN XVIII CENTURY ROME

ó adinerada que conceda ni al mejor de sus servidores un modesto panteón para su bien ganado reposo eterno. Sin embargo, aquella cámara indicaba, además de un lujo, que los infelices siervos, aun después de muertos, seguían perteneciendo á sus amos...

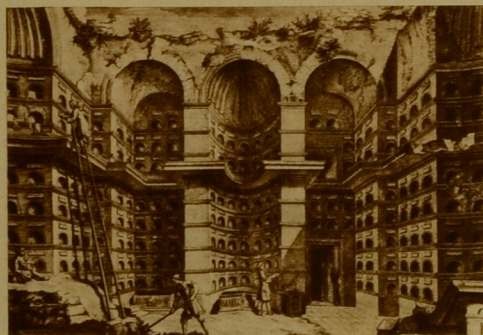
La urna sepulcral de Alejandro Severo y de su madre Mamea. Este modelo de Emperadores fué, pudiera decirse, hecho por dos mujeres y deshecho por una de sus hacedoras. Proclamado César á los quince años de edad, su abuela Mamea, dotada de claro talento, le inculcó las máximas que hacen grandes Reyes, y su madre Mamea, muy



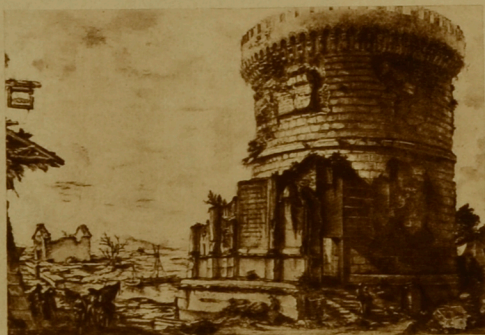
Vista interior del Panteón romano, en la que pueden apreciarse las magnificencias de las proporciones admirables

espiritual, le inspiró las virtudes del Cristianismo, que ella profesaba, y las dos le rodearon de maestros y consejeros que hicieron de él un gran Emperador. Sin embargo, la rectitud administrativa imbuída por Mamea hizo que los pretorianos le asesinasen, y que él exclamase al morir: ¡Mi madre, mi madre es causa de mi muerte!... En el horror de la agonía se olvidaba de que, gracias á su madre, y con solos veintinueve años de vida y catorce de Imperio, dejaba un nombre ilustre en la Historia de la nación señora del mundo...

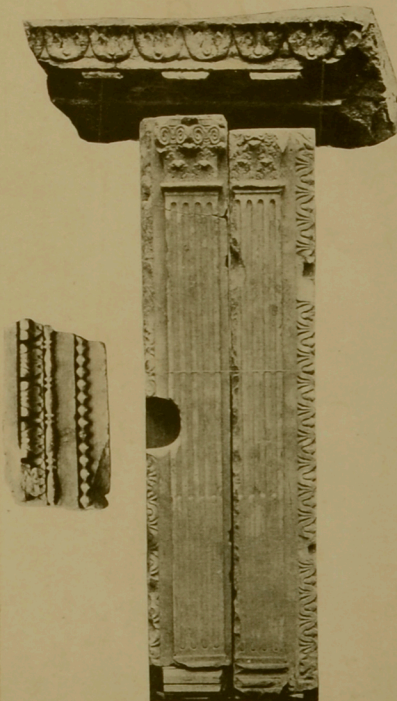
ENRIQUE GONZALEZ FIOLE



Vista interior de la Cámara sepulcral de los libertos y los siervos de la familia de Augusto



Vista del sepulcro de la familia Plautia, en el camino de Roma á Tivoli



RECENTLY DISCOVERED FRAGMENTS OF CANTORIA

LUCA DELLA ROBBIA, MUSEO DEL DUOMO, FLORENCE



"Lithographs" Photo Service

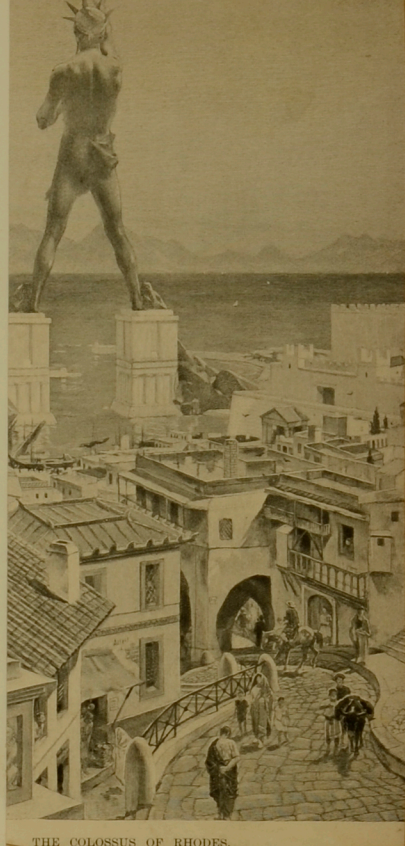
STATUE OF VICTORY, TUNISIA, CARTHAGE

This statue celebrates the final conquest of Carthage by Rome, and is to be seen today in the Museum of Carthage

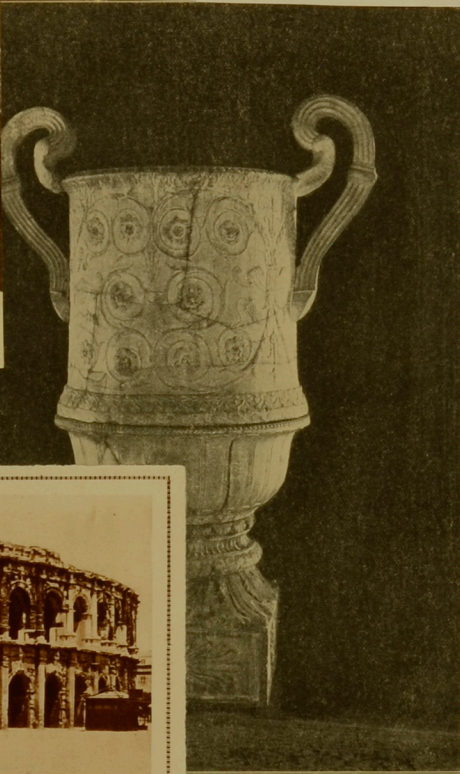


THE HERMES OF PRAXITELES.

the original. One inferior, with a without a knot, is for the review of different ways,



THE COLOSSUS OF RHODES.



Marble Vase: Carved Marble



DELICHE.



No. 118



GODDESS HUSING VASE. (FROM THE RELIEF OF THE GREAT ALTAR AT PERGAMON.)

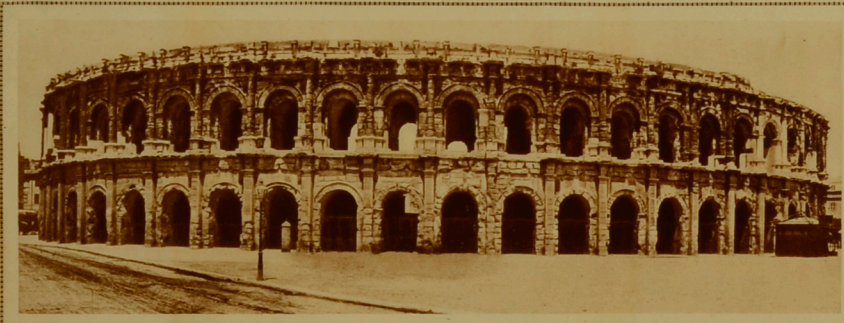
figure: The hair shows traces of red; on the left of the figures. As to Roman art, I shall let him speak for himself, but in both is best qualified to do so and quote the



RELIEF ON FRONT OF STAGE, THEATRE OF DIONYSUS.



The so-called "A" of Chios, supposed to have been made at Chios towards the beginning of the twelfth century. Height forty-two centimeters, width forty centimeters. This sculpture is of oak, covered with silver-gilt and ornamented with incised lines. On the reverse side of the central ornament of the apex is a piece of polished quartz surrounded by other figures. The reverse side is an antique intaglio surrounded with enamel-work, enamel on gold, and much like that on the towers of the Saline. The figure of the angel is of silver. The base of a large date than the "A" proper, is covered with gilded silver.



Nimes.—Vista exterior de las Arenas

de arena, porque de arena estaba cubierta. Los primeros anfiteatros fueron los de Etruria, y de los etruscos aprendieron los romanos, que á su vez fueron maestros en ellos de los griegos los diversos juegos y, sobre todo, los combates de gladiadores. La disposición de los anfiteatros era aun más semejante, salvo su forma elíptica, á nuestras plazas de toros. En la parte inferior, en el centro, estaba la arena, elíptica también; inmediatamente el podium, es decir, unas gradas que ocupaban las personas de distinción; más arriba, las gradas, para el público en general, y por encima de ellas, una galería cubierta para las mujeres. El más famoso de todos los anfiteatros es el

Coliseo, de Roma, tantas veces y tan admirablemente descrito, y cuyo nombre, según algunos etimologistas, viene de sus extraordinarias dimensiones. Para construirle fueron llevados á Roma 12.000 judíos, prisioneros en la toma de Jerusalén, y fueron invertidas sumas enormes, que pueden calcularse, reduciéndolas á nuestra moneda actual, en más de 50 millones de pesetas, no obstante la baratura inmensa de la mano de obra. Para inaugurar el Coliseo fueron celebradas fiestas en él durante cien días consecutivos, y en ellas muertas más de 5.000 fieras. Había anfiteatros con cabida para 80.000 es-

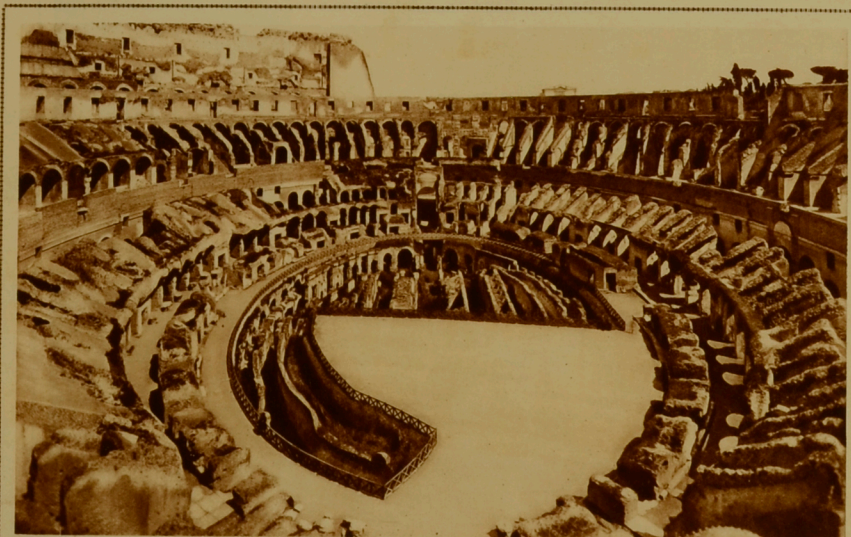
pectadores, y la cifra de 20.000 era corriente. En ellos se daban también representaciones teatrales, y había anfiteatros en que un ingenioso mecanismo de doble pista giratoria permitía hacer una transformación que los convertía en dobles teatros; es decir, en teatros con dos escenas, sobre cada una de las cuales se montaba después la maquinaria indispensable para la representación. Antes de César, los anfiteatros y los circos servían también para combates navales; y para ello, su arena, lo que hoy llamamos pista, se convertía, como hoy se hace para las pantomimas acuáticas, en lago, en un inmenso lago, para el cual se llevaba el agua, á veces, de distancias enormes.



Taormina.—Detalle del escenario del Teatro Romano



Roma.—El Foro Romano, Arco de Tito y el Coliseo, visto desde el Palatino



Roma.—El maravilloso Coliseo Romano, después de las últimas excavaciones



Roma siente de un modo especial, entre tienda y museo, sus ruinas: los arcos, el foso, el Coliseo...



: third of the pictures is Rome, showing

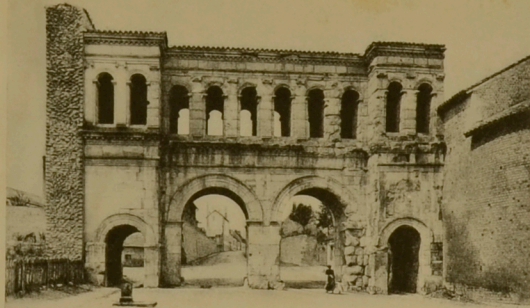


RIDGE
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r.

MARTYRS' MON-
UMENT AT
TREVES

This curious shaft
which excites much
interest among our
American soldiers
commemorates a mas-
sacre of Christians on
this spot ordered by
the Roman Emperor
Maximus.

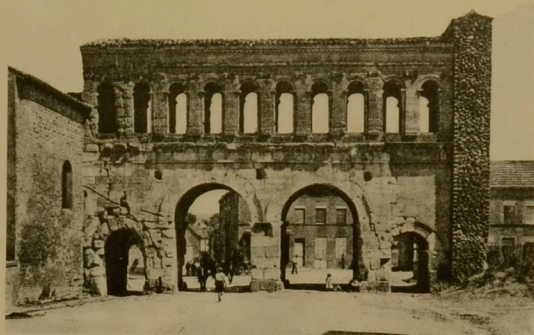




EXTERIOR—PORTE ST. ANDRÉ AT AUTUN.

give warning of the approach of enemies. Time has laid an obliterating hand on some of the details, but in mass and proportion this is one of the finest of the Roman gates.

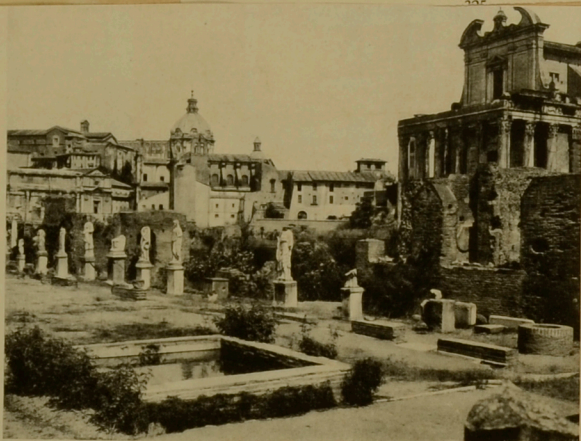
in the arcade, and is in greater disrepair. As we proceed toward the middle ages we see an ever-increasing emphasis on defense. It was only with the regular establishment of the feudal regime that the gate development arrived at the point we see in the eleventh century. How-



INTERIOR—PORTE ST. ANDRÉ AT AUTUN.



3976



Photograph by Emil F. Albrecht

HOUSE OF THE VESTAL VIRGINS IN THE ROMAN FORUM, WITH SOME OF THE STATUES OF THE CHIEF VESTALS STILL STANDING

The Vestal Virgins played an important part in Imperial Rome, not only as conservators of the sacred fire, but in politics as well, their influence obtaining offices and favors for relatives and friends, as evidenced by inscriptions found on the statues erected by grateful recipients. Near Porta Pia lie the bones of guilty Vestals, each buried alive in a little vault 12 feet deep, with the small dish and crust and the earthen lamp that was soon extinguished in the close, damp air. It was the fatal thumb of the Vestals that gave the signal of life or death for the unsuccessful performer in the Colosseum. To the right rise the columns of the Temple of Faustina, dedicated in 141 by Emperor Antoninus to his wife.



215

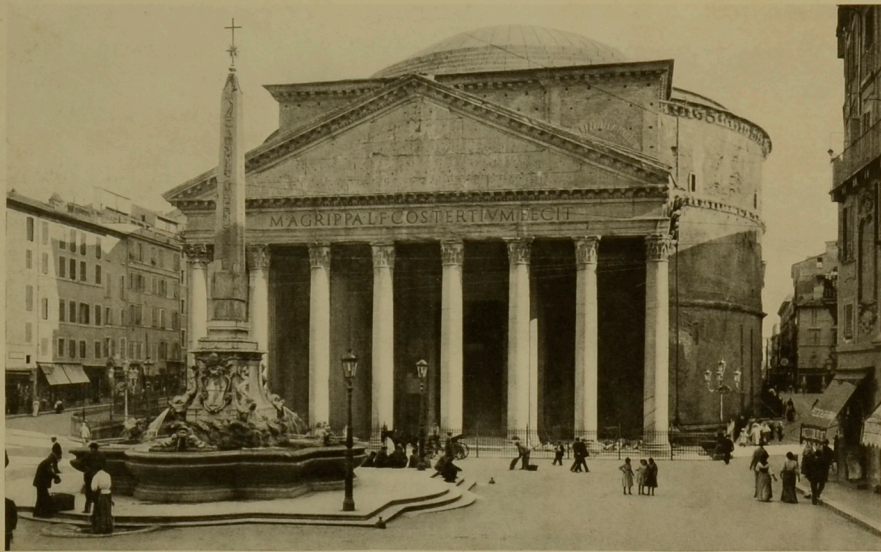


dizione inalterabile,

ROMA. Castel S. Angelo. Stanza da bagno.

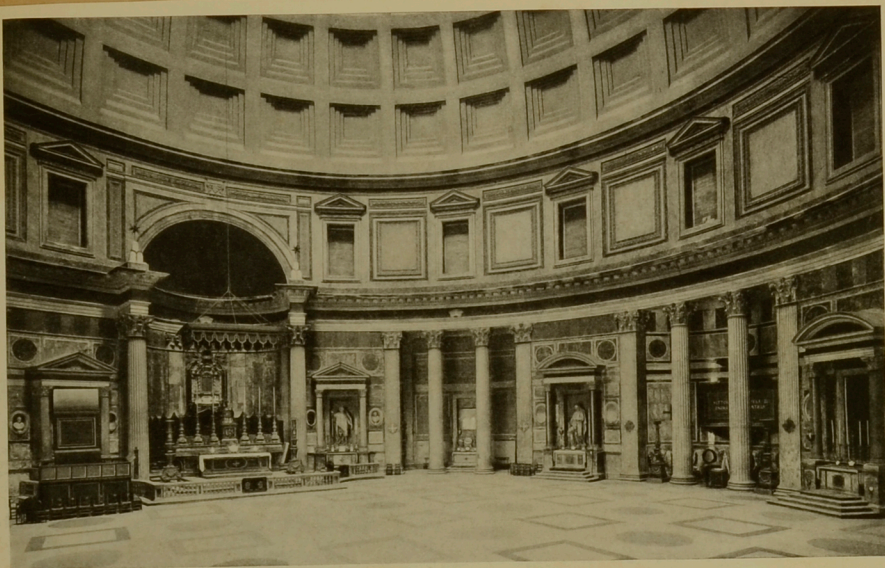
2595





THE ROMAN PANTHEON AND ITS PORTICO

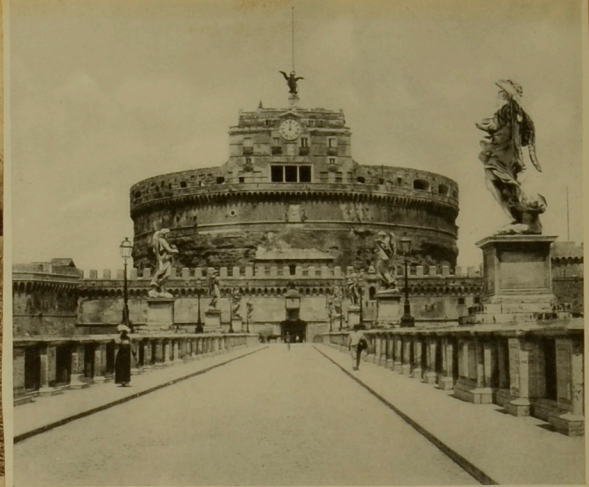
Built originally as a pagan temple, reconsecrated to Jove the Avenger, in commemoration of the triumph of Octavius at Actium—an event of as great significance for pagan Rome as was the battle of Lepanto for the Christian faith—the Pantheon became a Christian church at the beginning of the seventh century. Thanks to the researches of the antiquarians, one is able to visualize the earlier splendor of the temple—around the vast rotunda a circle of gods enshrined in their niches, among them Venus, her ears adorned with the two halves of the great pearl said to have been once the property of Cleopatra and a companion to that dissolved in vinegar at her famous supper with Mark Antony. The obelisk in the foreground came from the Temple of Isis.



THE ROTUNDA OF THE PANTHEON

Within the precincts of this historic structure repose the ashes of the artist Raphael, entombed there at his own request. Near by is the memorial slab to his sweetheart, the beautiful niece of the famous Cardinal Bibbiena. While engaged on his great works in St. Peter's and the Vatican, the Cardinal offered the painter the hand of his kinswoman, and Raphael accepted, but postponed the wedding day under pressure of work. Whether from neglect or disappointment, the bride-to-have been sickened and died, and her epitaph, "*qua letos hymeneos morte preverit*" (Whose happy marriage was prevented by death) has been called a tragic epilogue to a drama of the affections. The Pantheon is the noblest and best preserved building of ancient Rome.





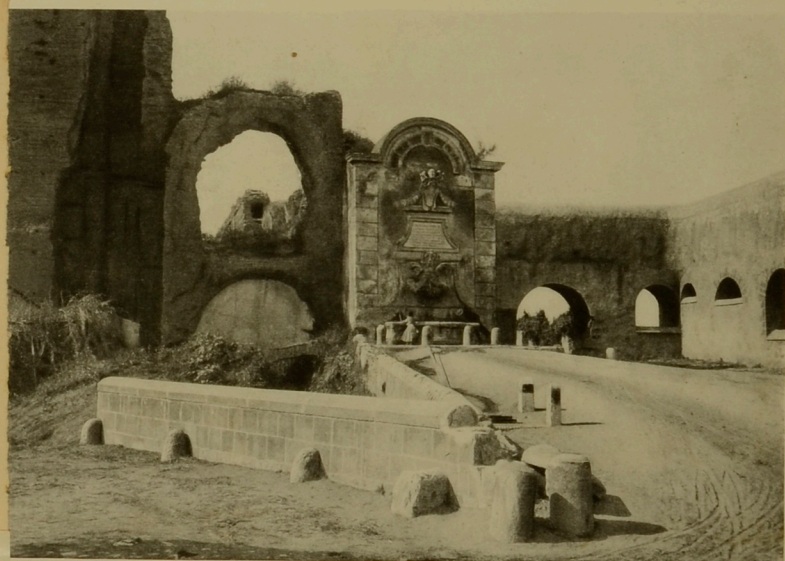
THE TOMB OF ROMAN EMPERORS

Photograph by Emil P. Albrecht

Constructed as a tomb, faced with Parian marble, for Hadrian and his successors, the Castle of Sant' Angelo is approached by the Ponte Sant' Angelo, with its ten colossal statues of angels. The tomb, converted into a fortress, repelled the attacks of the Goths. From the tenth century it was the citadel of Rome, the party in power overawing the people from the stronghold. It was before this castle that the permanent gallows stood, seldom unoccupied.



Roman Aqueduct at Chaponost.

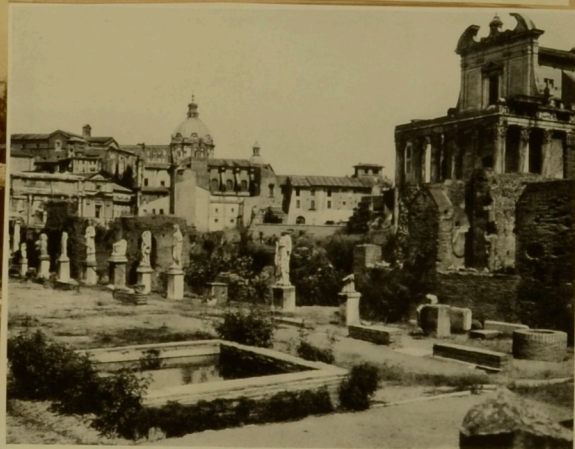
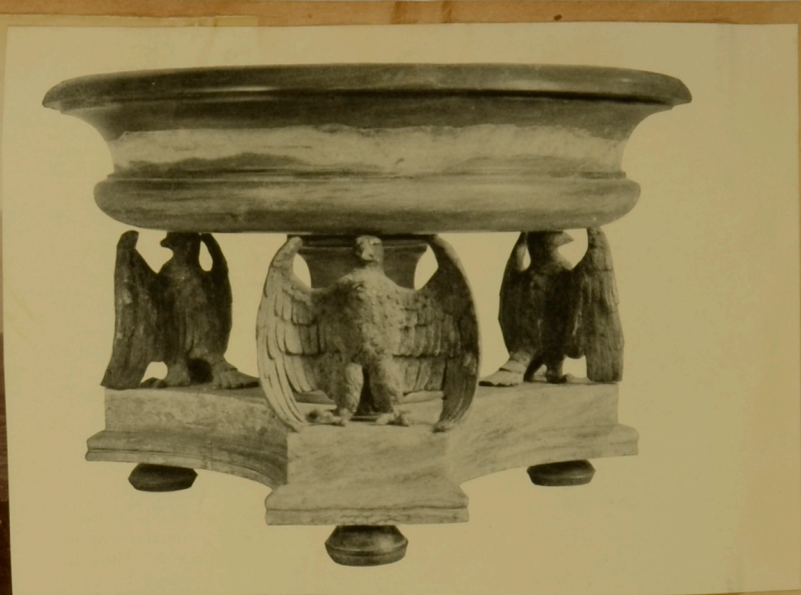


THE APPIAN WAY

© Elmendorf, from Galloway

Appius Claudius the Blind, during the Samnite War, and called by the Romans "Queen of Roads," the Appian Way is the oldest of the ancient city. It stretched from Rome to Brindisi, on the Adriatic. Because of the law prohibiting internments within the city, the Appian Way was especially distinguished for the number and magnificence of its tombs, which were constructed from the marbles of conquered countries. The ancient Romans buried their dead where the life was, some of their most impressive monuments being beside the most frequented circles.





Photograph by Emil P. Albrecht

HOUSE OF THE VESTAL VIRGINS IN THE ROMAN FORUM, WITH SOME OF THE STATUES OF THE CHIEF VESTALS STILL STANDING

The Vestal Virgins played an important part in Imperial Rome, not only as conservators of the sacred fire, but in politics as well, their influence obtaining offices and favors for relatives and friends, as evidenced by inscriptions found on the statues erected by grateful recipients. Near Porta Pia lie the bones of guilty Vestals, each buried alive in a little vault 12 feet deep, with the small dish and crust and the earthen lamp that was soon extinguished in the close, damp air. It was the fatal thumb of the Vestals that gave the signal of life or death for the unsuccessful performer in the Colosseum. To the right rise the columns of the Temple of Faustina, dedicated in 141 by Emperor Antoninus to his wife.

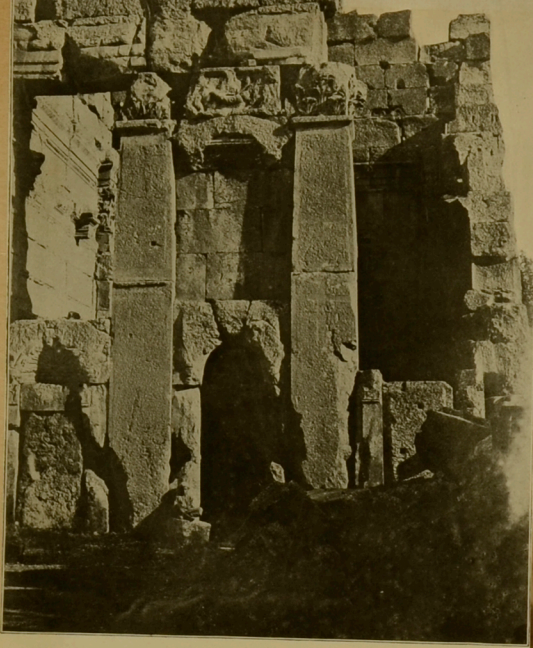
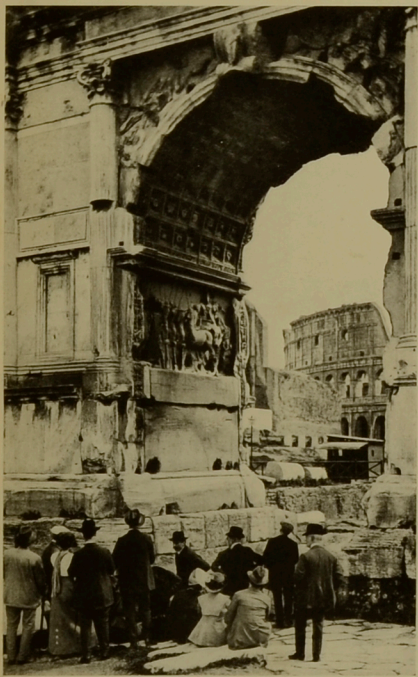
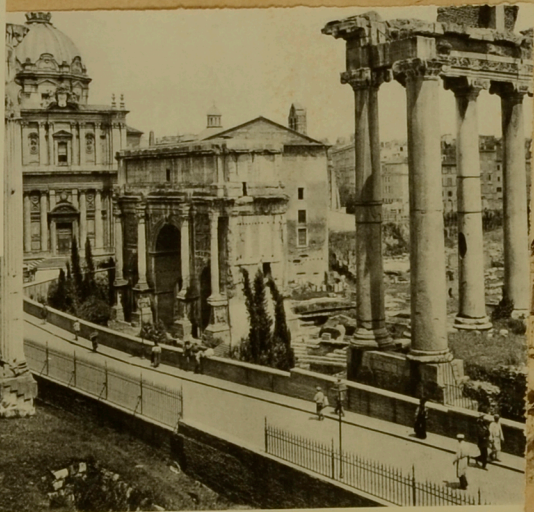


FIG. 17.—THE ENTASIS IN ROMAN PILASTERS AT BAALBEK, SYRIA.
The date is second century of our era.



THE ARCH OF TITUS

Spanning the highest point of Sacra Via (see page 504) is the Arch of Titus, erected by the Senate to commemorate the taking of Jerusalem. The acts that made Titus famous in Rome won for him the hatred of the Jews, who were marched in chains in the procession of their captors and forced to lay the stones of this arch. Through the arch may be seen the towering ruins of the Colosseum.



THE ROMAN FORUM

Heart of the mighty empire of the Caesars, source from which has come the unrivaled system of jurisprudence of every modern nation, the Roman Forum was also the focus of architectural and civic beauty, the most conspicuous quarter being the Temple of Saturn, with its Ionic portico of eight columns. The marble arch of Septimius Severus, was raised to commemorate his wars in Parthia and Arabia. The three Corinthian columns in the foreground are the remains of the Temple of Vesta (see also page 508). The Column of Marcus Aurelius is visible in the distance.





3240. Ornato. Capp. Cesi - S. M. della Pace - ROMA

TRIUMPHAL ARCHES.

BY HORACE BURNHAM COLLINS.

STRUCTURES THAT COMMEMORATE THE FAME OF GREAT CONQUERORS AND RULERS, FROM AUGUSTUS AND TITUS TO NAPOLEON AND WASHINGTON—FINE MODERN ARCHES AND THEIR FAMOUS CLASSICAL PROTOTYPES.

EVER since glory has been won in war, men have felt the desire to express their appreciation of the skill and valor of their leaders in battle, and to perpetuate their great commanders' names and deeds for the wonder and delight of coming generations. This sentiment has given to the world many of its most interesting monuments of architecture and sculpture. Today the tourist and the archaeologist gaze with awe upon the tombs and pyramids of ancient Egypt, gather inspiration and strength amid the temples of Greece, and marvel at the deeds of the Roman emperors as they stand before the great triumphal arches which commemorate them after the lapse of centuries.

THE ARCH A ROMAN INVENTION.

The triumphal arch originated with the Romans. In the earliest times of the republic, the gate through which a returning conqueror passed on entering the city was decorated with garlands of flowers, leaves, emblems of victory, and trophies of arms taken from the vanquished. In course of time these gates came to voice a spirit of power and exultation. They were solidly built, and adorned with a certain exuberant magnificence.

Sometimes these triumphal gates had but one arch, like those at Ancona and Benevento and the celebrated Arch of Titus. Others had two arches, one for entrance, the other for exit; and some had three arches, the smaller ones on the sides being for pedestrians. It was natural that the builders should desire their trophies of victory to take permanent form.

In the course of time the triumphal

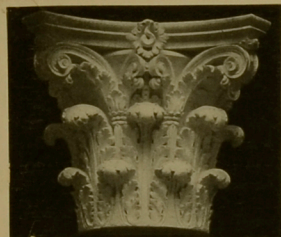
arch developed into an important and pretentious structure over the route of the triumphal cortège, at the crossing of several highways or at the head of a bridge. It still recalled the primitive arrangements with one grand arcade, sometimes accompanied by smaller ones. The earliest arches were made of wood, and seldom survived the war in honor of which they were raised; but now stone, marble, and bronze were called upon to reproduce the ephemeral monuments, and to pass on to posterity their consecrated forms.

There remain to us a great number of triumphal arches erected by the Romans. The most remarkable are those of Constantine, Septimius Severus, and Titus, at Rome; of Trajan, at Benevento and at Ancona; of Augustus, at Rimini and at Pola; of Hadrian, at Athens; of Marcus Aurelius, at Orange, and the arch at St. Remy, near Arles.

In all these monuments the piers are decorated with columns, either engaged or detached, which rest upon a comparatively high pedestal; the entablature breaks out over the columns, when they are entirely detached, and it supports them. Over each column are statues or emblematic figures, which terminate happily, and seem to give a reason to the rich and vigorous ornamentation. An attic destined to receive the commemorative inscription raises itself above the entablature. The conqueror's statue in bronze, standing in a chariot drawn by four or six horses, often crowned the edifice.

A TYPICAL ROMAN ARCH.

The Arch of Titus, at Rome, was not raised, or at least completed, until after



Roman Art.

Part I.

Architectural art is about a thousand years old, and it is to evoke the entire field of art which that monument implied, to show what refined requirements such a building had to satisfy, and to convey a clear understanding of the leading principles of Greek art. A

which it might have answered have not been put. It must be studied in the spirit and not by the letter, and when this is done it will perhaps even to-day be fruitful in lessons.

It is in this same way that we propose now to study a few monuments of Roman art. We know the rôle which, in the Scandinavian mythology, is attributed to

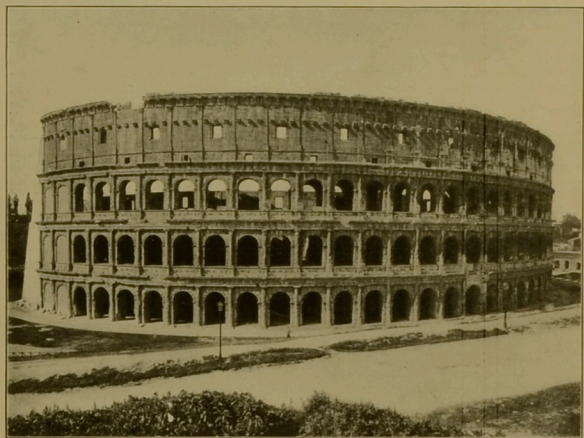


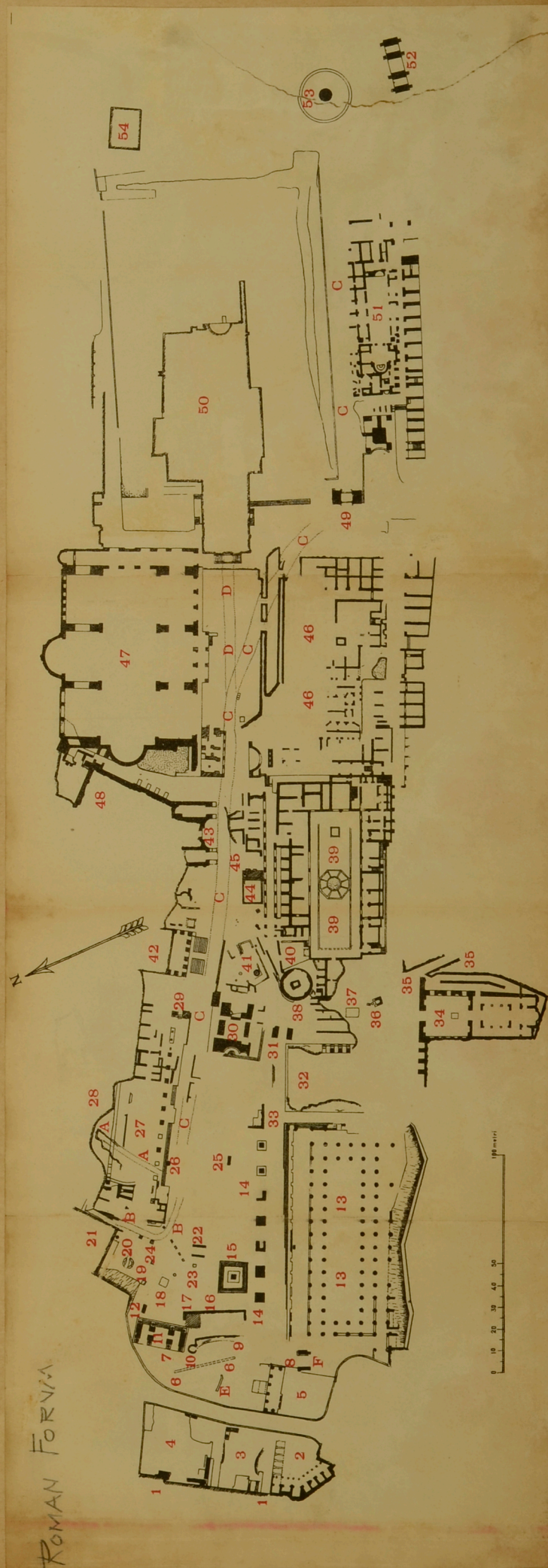
FIG. 1. THE COLOSSEUM—ROME.

creation so perfect as was that art must be admired as long as men endure on the earth and continue to care for harmony, rhythm and richness of color in their edifices.

We endeavored to show what part of the Greek genius could be incorporated in our own. It has often been interrogated during the course of the centuries, but in most cases the precise questions

the "Mothers," who are the source of all life and guide our destinies. So the two arts, the Greek and the Roman, are the real "Mothers" of architecture, for they have played an all-powerful part in the evolution of architectural styles. These "Mothers" differ in stature and aspect, but both of them are truly noble, and we of the twentieth century are their unworthy sons.

*June, 1905.





8751 Stemma del Municipio di Roma, scala del Campidoglio - Roma



Roma, N. 9491

Villa Madama, dettaglio Candeliera

Fotog. R. Mosconi

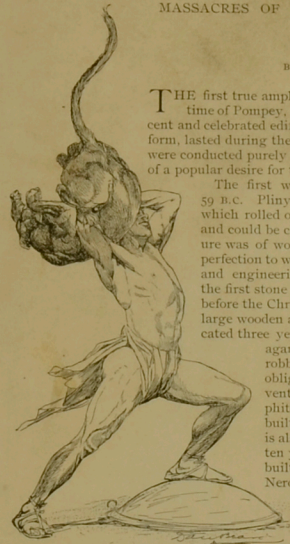
MASSACRES OF THE ROMAN AMPHITHEATRE.

SECOND PERIOD.

By C. OSBORNE WARD.

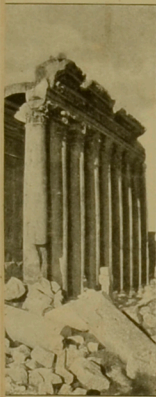
THE first true amphitheatres of Rome date from about the time of Pompey, and they were among the most magnificent and celebrated edifices of antiquity. They were circular in form, lasted during the second period of the Roman games and were conducted purely as a means of profit, under the stimulus of a popular desire for the spectacles which they offered.

The first was that built by C. Scribonius Curio, 59 B.C. Pliny says that it consisted of two theatres which rolled on casters with a central pin as an axis, and could be closed and opened. Of course the structure was of wood. His account shows the wonderful perfection to which trades unions brought architecture and engineering under the republic. Pompey built the first stone amphitheatre at Rome fifty-five years before the Christian era. It seated 40,000 persons. A large wooden amphitheatre followed, which was dedicated three years later. It was a part of the extravagance of Scaurus, who, with Pompey, robbed Asia of vast treasures, and was obliged to disgorge them in this way to prevent punishment for malfeasance. This amphitheatre had 80,000 seats. Caesar, 46 B.C., built an amphitheatre of wood, and his name is also connected with that at Capua. About ten years later Trajan's theatre of stone was built; it stood until the conflagration of Nero. About the beginning of our era a large amphitheatre was built by the contractor Atilius, at the Latin city of Fidenæ, near Rome, on the Tiber. Its celebrity rests upon a great catastrophe. Up to that date the trades unions had worked directly for, and



were paid directly by, the government, shutting out the middlemen from all public works. Caesar, by the passage of the conspiracy law, became the founder of feudalism, with its contract system; and this amphitheatre shows a specimen of its work. Tacitus informs us that to increase the contractor's profits the masonry was badly done, and in consequence the whole structure fell during a show, 20,000 persons being crushed to death and 30,000 mutilated by the fall. The contractor was arrested by order of the Emperor Tiberius and banished. According to Maffei there was an amphitheatre at Verona larger than the Coliseum, and ruins of more than 100 amphitheatres are found in the various Roman cities. There was a large one at Pompeii, which was recently uncovered, and in its cells the skeletons of no fewer than sixty-three gladiators were exhumed, many of whom were in chains.

Between Nero's time and that of Titus, who finished and dedicated the Coliseum or Flavian amphitheatre, several others were constructed. This Coliseum was a vast and celebrated edifice, whose imposing ruins still remain. It was begun by Vespasian and finished by Titus, A.D. 80. The structure was of travertine freestone and covered no less than five acres of ground. It was elliptical in shape, being 620 feet long by 513 broad, having a height of 160 feet. Its seating capacity was 87,000. The



EL DJEM, TUNISIA. SECOND CENTURY A.D.

ers—it is the enclosing polis, upon which the sword raised one of the with which they ever ered province.

s our surprise to find a l of Phœnician power so med as we are to think people as living always the sea, first on the Per- the Eastern coast of the hence they sent forth colonists to capture the world.

never seen such sailors, men have ever had such on them and upon the air command there will d forever much of the last. Even the cargoes were things which the s its luxuries—precious roven tissues from India



The Collapse of The Roman Tammany

By

Guglielmo Ferrero

AUTHOR OF "THE GREATNESS AND DECLINE OF ROME"

Political bosses of ancient times usually lost their heads sooner or later; bosses of to-day retain their heads, but lose their power. In a previous article, Dr. Ferrero has told of the organization of the Tammany Hall of Rome; in this article, he tells of the decline of the machine, which began with the murder of Clodius, "the henchman who knew best how to procure for Caesar by all means, licit and illicit, the majority in the comitia," and culminated in the assassination of Caesar himself

AS EARLY as 53 B. C., four years after his bold annexation of Gaul, Caesar's situation and that of the democratic expansionist party was critical. The catastrophe of Crassus, the disorder in Rome, the uprisings in Gaul, the economic crisis—which in reality was brought about by wastefulness, public and private, but which was attributed to the bad policy of the dominant party—would have sufficed to encourage the small, but persistent company of Caesar's irreconcilable foes, nesting in the senate. Another and more serious event soon occurred, which must have increased their courage and their hate.

From the death of Crassus on, it is particularly clear how much more wisdom Caesar showed in planning to govern the Empire in conjunction with Crassus and Pompey than his biographers have attributed to him, determined as they have been that he aimed at governing alone. If all three together—Crassus, Pompey, and Caesar—were just equal to ordering the tremendous mass of the political interests of the Empire, Pompey and Caesar alone were inadequate. One of the principal reasons why the situation at Rome grew worse after 54 B. C., is certainly the disappearance of the trio of chiefs, who removed a considerable power from the government. This change was not, however, the only inconvenience resulting from the death of Crassus. There was this other and more weighty consequence: as Pompey gradually felt the democratic government, founded by Caesar, becoming in-

secure, by a natural defensive movement he approached the conservative, aristocratic party of Sulla. By origin, by temperament, by interests, Pompey was far more of a conservative than of a democrat. He was, moreover, cautious, reasonable, without extraordinary energy—on the whole, a mediocre man, who had superficially accepted rather than profoundly approved the daring and imaginative schemes of Caesar. On the other hand, taught by the hard experience of the past, the conservative party was more disposed than at a previous period to reunite forces with Pompey, that it might destroy Caesar, who continued to be the despair of all, who seemed the moving spirit of all disorder in the State, the cause of all the troubles of the time, the greatest impediment to the reconstruction of a conservative government.

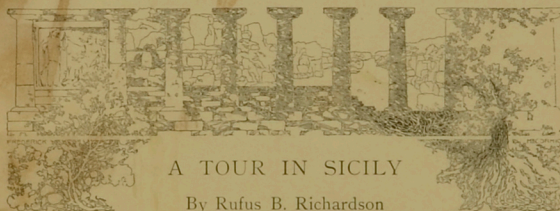
This is so true that during the whole of the year 53, Caesar put forth every effort to bind Pompey closely to him, to reforge the sensibly weakened chains of their personal and political friendship. It was for him a question of life or death; if Pompey abandoned him, his position, already so precarious, would become untenable. Then occurred two unforeseen events which rendered all his endeavors useless. At the beginning of January, 52 B. C., in one of the many street fights between political cliques in Rome, Clodius was killed. Caesar thereby lost his most active and able electoral agent at Rome, the boss of his Tammany Hall, the henchman who best knew how to procure for him by all means, licit and illicit, the majority in the comitia.

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NO. 1



A TOUR IN SICILY

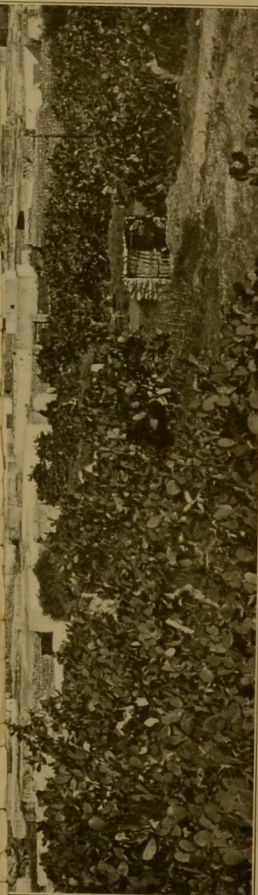
By Rufus B. Richardson

IT was with an appetite whetted by long waiting that I landed in Sicily on the last day of May. *Anybody* might enjoy travel in Sicily. Its scenery is magnificent. A mountainous country with a coast-line of rugged headlands, and here and there a river breaking through to the sea, opening up vistas into the interior and forming a fertile plain at its mouth; above all snow-capped and smoking Etna with its nearly 11,000 feet towering so high as to be seen from every part of the island except the valleys, form a combination attractive even to one who has left history and art out of his travelling outfit. The student of history, however, gets a keener enjoyment in this land where so much history—ancient, mediæval, and modern—has been enacted. Not only was it the apple of discord between Rome and Carthage, but, to say nothing of Sikans, Elymi, and Sikels, because their movements were wrapped in the mist of a prehistoric past, Phœnicians, Greeks, Carthaginians, Romans, Franks, Vandals, Goths, Byzantines, Saracens, Normans, Germans, French, and Spaniards successively shaped its destinies until Garibaldi at last brought it to rest in the bosom of the kingdom of Italy. But Sicily has an especial interest for the student of the history and art of ancient Greece. He who studies the coun-

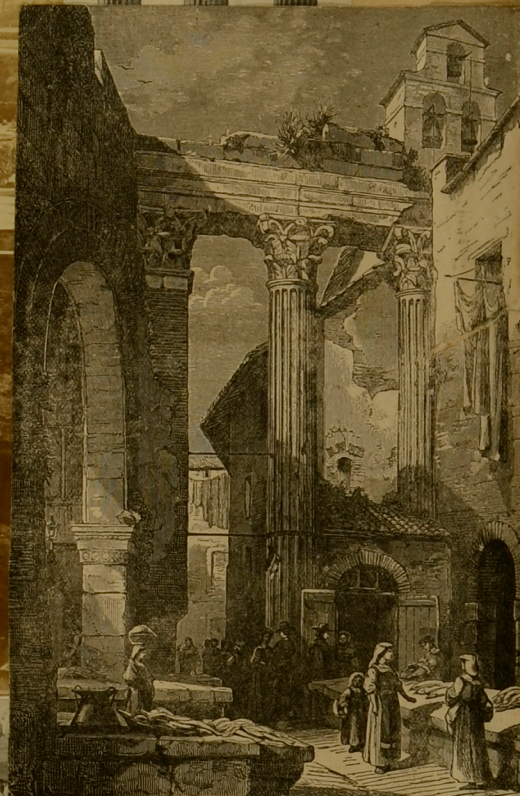
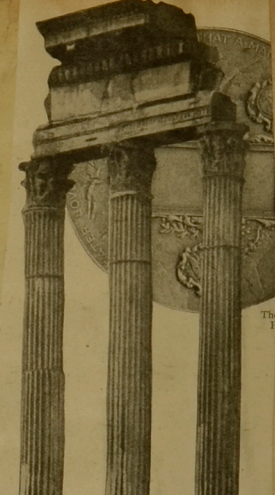
try now known as Greece and neglects the greater Hellas in the west makes a great mistake. Akragas and Selinus have left more imposing ruins than Athens, Olympia, and Delphi; and Syracuse was the most populous and the most powerful of all Greek cities.

It was this especial claim which drew me and my two companions, members of the American School at Athens, to Catania. We desired to become as familiar with western Hellas as we had already become with eastern Hellas. We came rather too late in the year; not that physical comfort is an element for great consideration in such a land; it is rather the psychological aspect which I have in mind. Theocritus has thrown such associations of spring over Sicily that the traveller feels that he ought to be there with "pulses thronged with the fullness of the spring," which can hardly be the case in the great heat of June. Perhaps our bicycles might seem to some out of time with Theocritus and Pindar, and we did not try to throw any glamour of poetry over them. But they were vastly convenient. We had sent forward our heavy luggage to Palermo, and they carried all that we needed for two weeks. While they were not a substitute for trains, they freed us from servile dependence on trains.

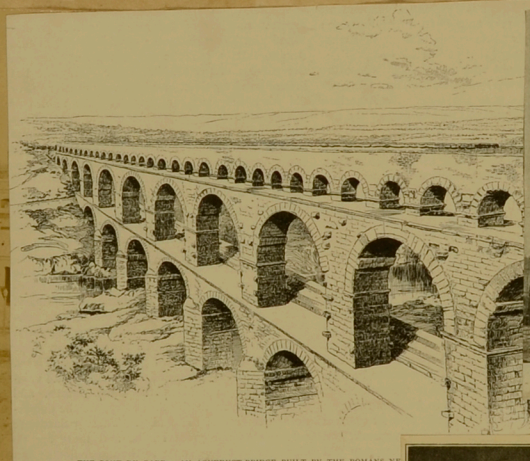
Copyright, 1901, by Charles Scribner's Sons. All rights reserved.



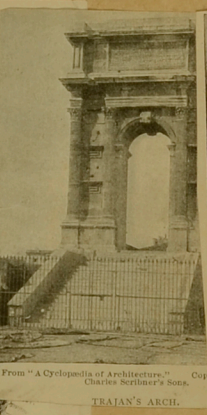
The amphitheatre at El Djem (Tunisia).



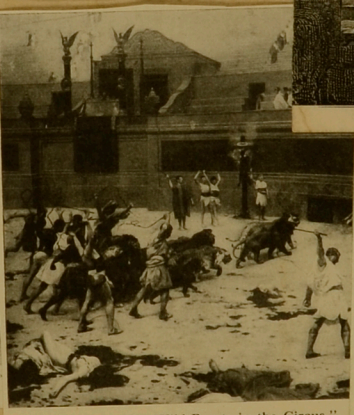
PORTICO OF OCTAVIA



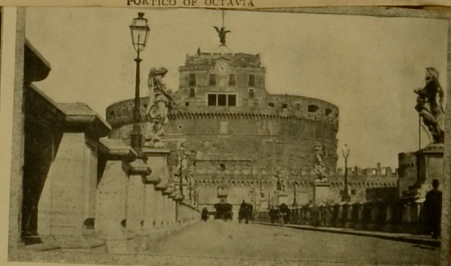
THE PONT DU GARD—AN AQUEDUCT-BRIDGE BUILT BY THE ROMANS NEAR NÎMES



From "A Cyclopaedia of Architecture," Charles Scribner's Sons, N.Y.
TRAJAN'S ARCH

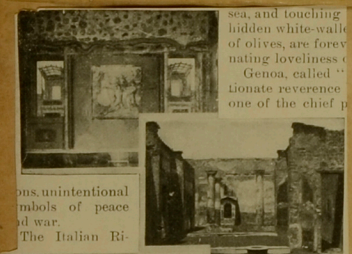


"Recaging the Wild Beasts in the Circus."



ON THE BRIDGE OF SAN ANGELO

Originally built across the Tiber by Hadrian in the year 136, in order to connect his own tomb, which is in the background, with the city



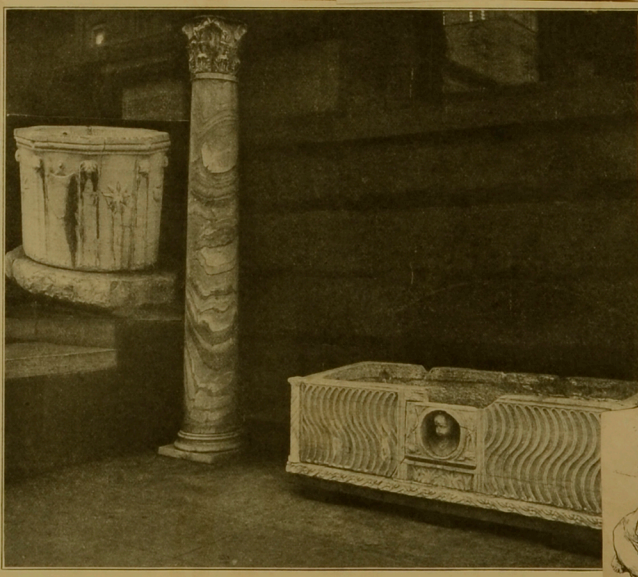
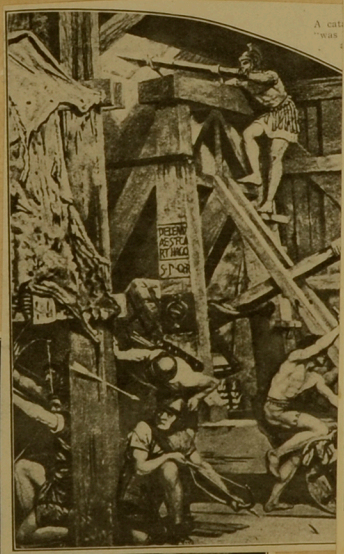
sea, and touching hidden white-walled of olives, are forever nating loveliness of Genoa, called "Lionate reverence" one of the chief p



magnificent circular in its palaces and antiques, ample n



"And the ru



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Objects belonging to the estate of the late Stanford White, on exhibition at the Tiffany Studios, Madison Avenue and 45th Street, and which are to be sold at the American Art Galleries.



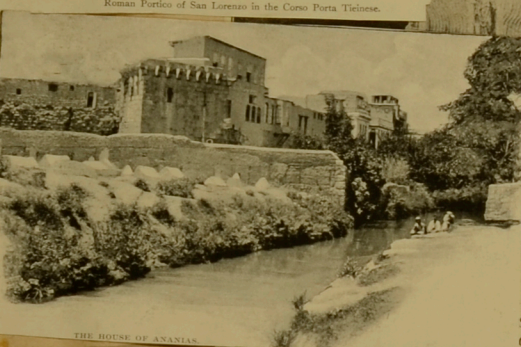
"THE CROUCHING GIRL FIXED HER EYES



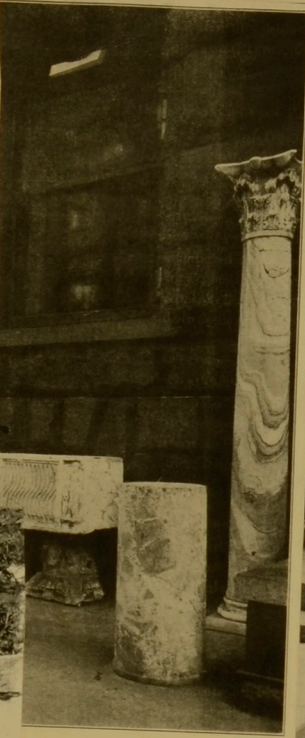
REMAINS OF ROMAN GATE OF ENTRANCE INTO



Roman Portico of San Lorenzo in the Corso Porta Tiesine.

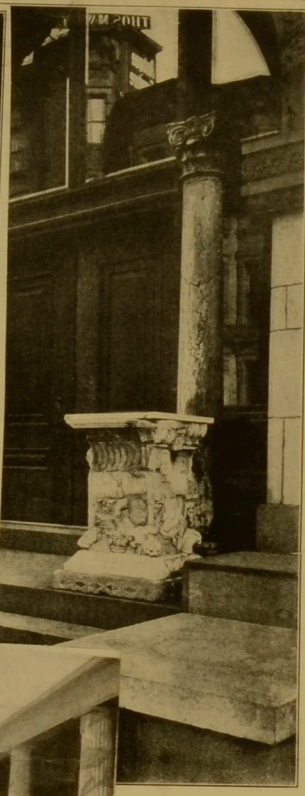


THE HOUSE OF ANAXIAS

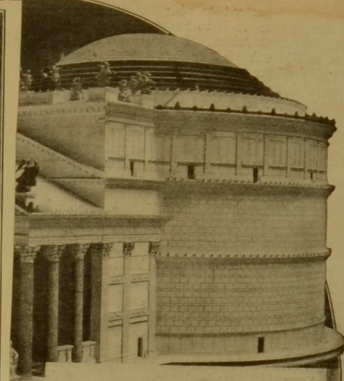


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Stanford White, on exhibition at the Street, and which are to be sold at the Galleries.



6
White, on exhibition at the which are to be sold at the



The Pantheon as it is today, and Agrippa.

and Tregarvon a question of regress of the g along as well to be a curious us. If you chology instead might give you en to work on, er if you'd at- sor's smile was sympathy from id he genially, specifically that the fire; but it which is equal- it also that human nature— a that more—eriences an un- of the newate attempts to e most mod-1. lization—then; "I had for- e of money,?" a trip to the e intellectual t life.

and they got out to do it, while the car, lightened of its load, coasted noiselessly on down the steep mountain pike and out of sight around the first curve.

On the short walk over to the drilling-plant, Tregarvon spoke but once, and that was to say: "Your guess was right, Poitiers; Hartridge was one of the native crowd which was pinched out in the first reorganization of the Ocoee."

"Did Miss Birrell tell you?" queried the millionaire.

"No; he told me himself, just as we were leaving. And he is still sore about it, though he tried to turn it off with a joke."

"Um!" said Carfax reflectively. "Well, if he is the one who is putting a finger in your pie, we shall see him within the next half-hour or so. He thinks we are on the way to Coalville, and he knows that Rucker is driving the car, which, presumably, leaves the plant unguarded. What will you do if we should happen to catch him in the act?"

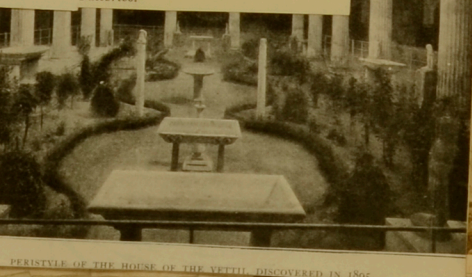
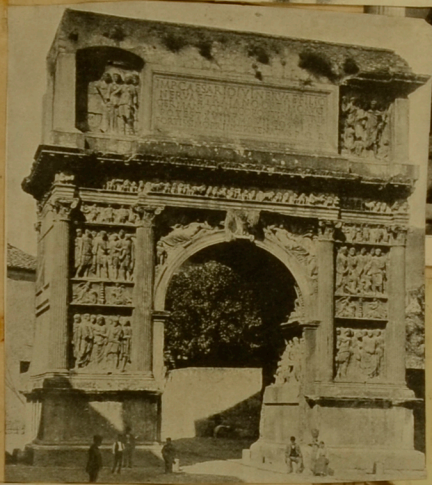
"I sha'n't hurt him," said Tregarvon moodily.

(To be continued)

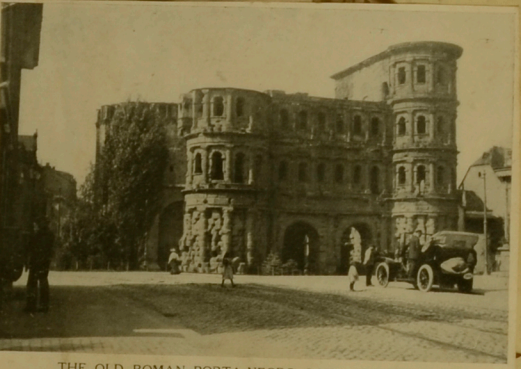
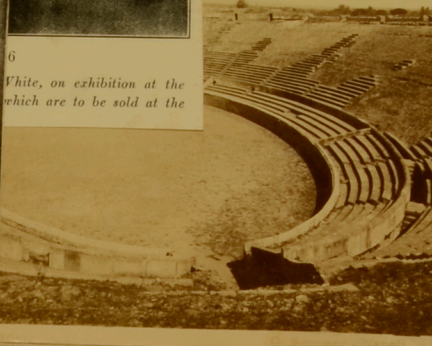
CUPID'S CALENDAR

When I am with you, dearest one, the hours as minutes fly,
And Love cheats Time so sweetly that his calendar's awry.
But Cupid finds an easy way to set the time-card true;
For minutes drag to hours dear heart, when I'm away from you!

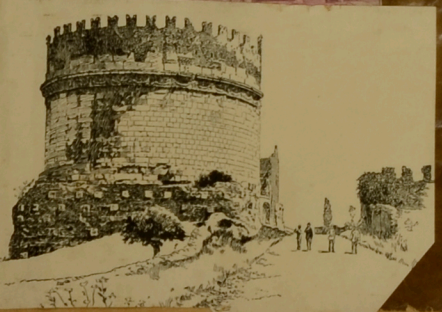
Stuart Dunlap

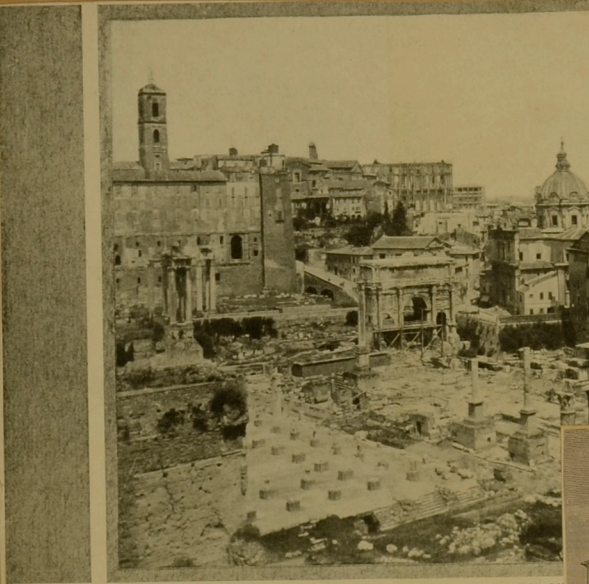


PERISTYLE OF THE HOUSE OF THE VETTI, DISCOVERED IN 1862.



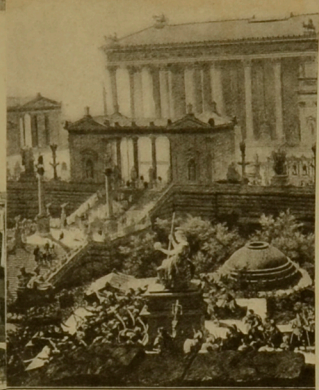
THE OLD ROMAN PORTA-NEGRO GATE AT TREVES





THE FORUM FROM PALATINE HILL

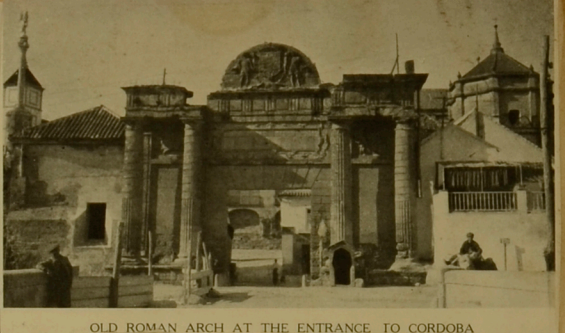
On the left is the Capitoline; three columns of the famous temple of Castor and Pollux rise in the foreground where Caesar was slain by the conspirators.



A Restoration of the Temple of Jupiter in Rome. "Even after a long time the ruins of the temple are still in existence."



MOSAIC FLOOR OF ROME



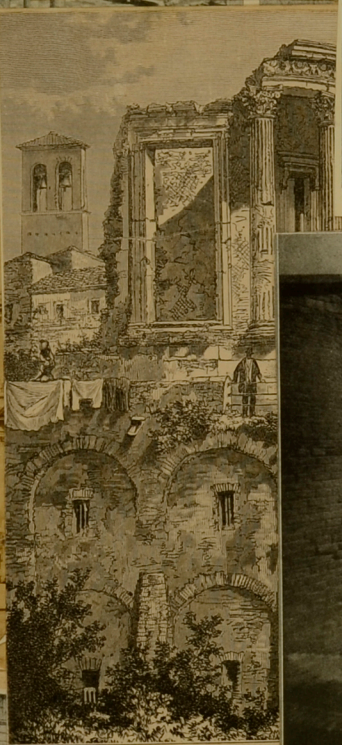
OLD ROMAN ARCH AT THE ENTRANCE TO CORDOBA



AN OLD ROMAN ARENA IN THE "P. L. M." REGION



The erection of a temple in Greece, showing the primitive methods of the ancients. "Greco-Roman antiquity never dreamed of thinking it a useful, a beautiful, a glorious thing to invent swift and powerful machinery. They possessed the elementary machines—the lever, the windlass, the inclined plane, etc., but never tried to combine them into more complicated forms."



TEMPLE OF

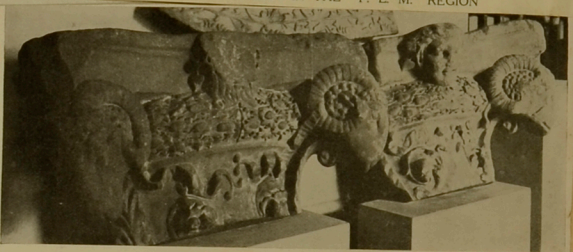
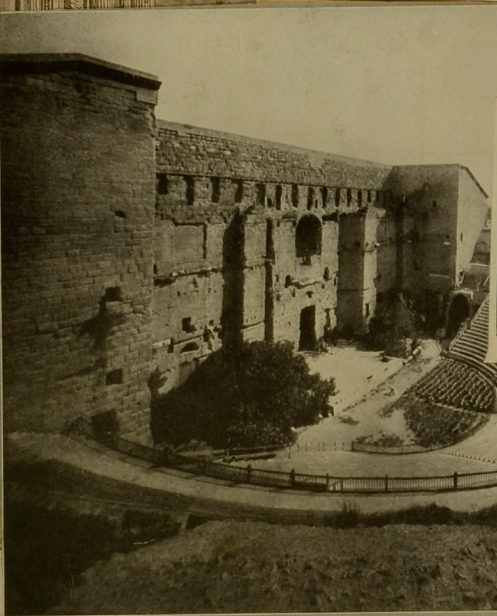
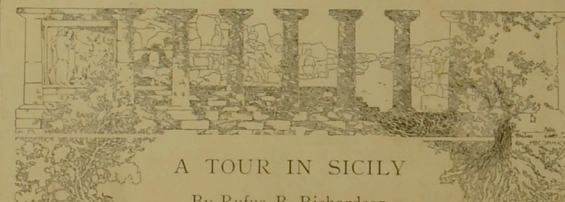


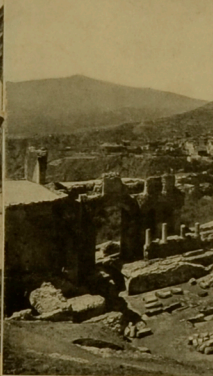
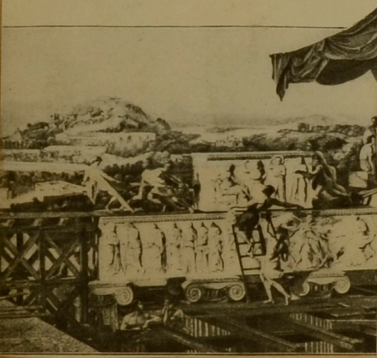
FIG. 57. ROMAN NATURALISTIC CAPITALS.



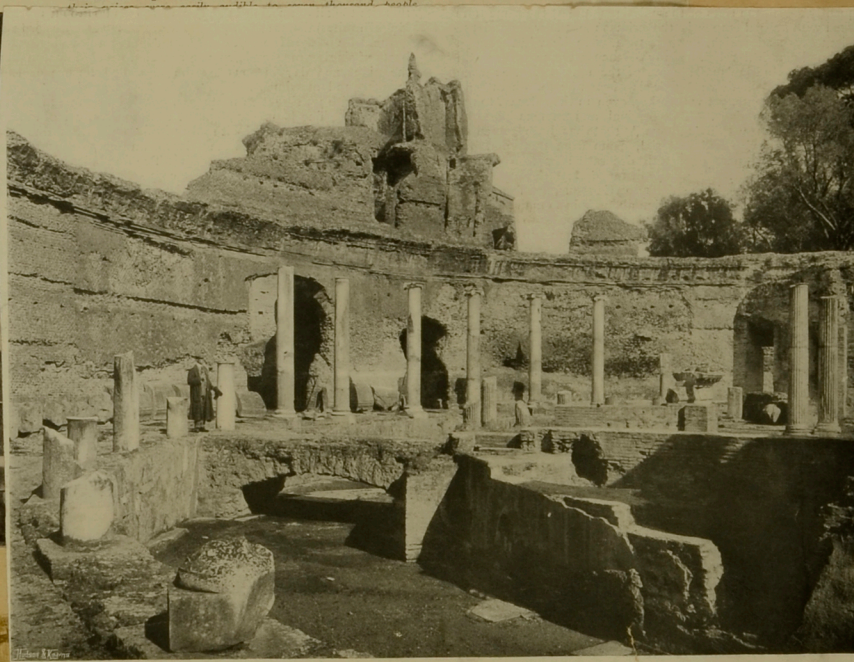
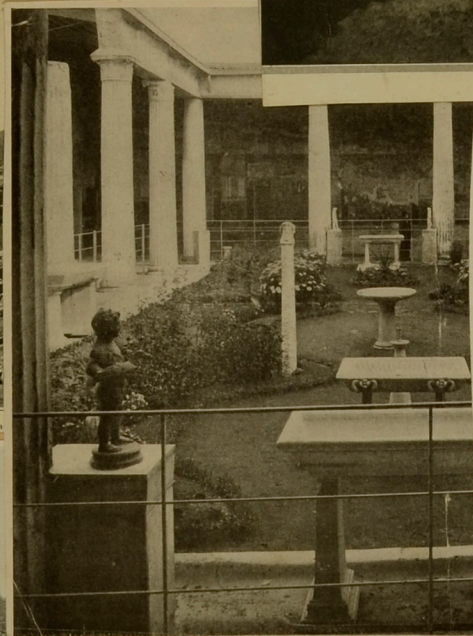
A TOUR IN SICILY

By Rufus B. Richardson

Within this magic circle, the actors of old Rome, scarce raising



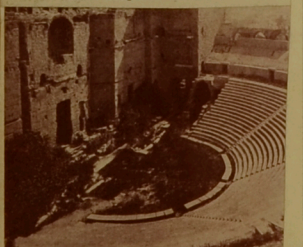
Taormina



THE AQUARIUM.



View of the Circus Maximus, Rome. "Ancient civilization survive the ages and succeed in bearing to distant



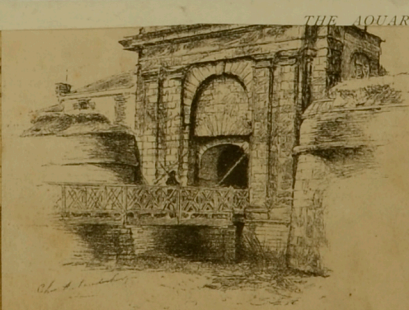
ROMAN THEATRE, ORA



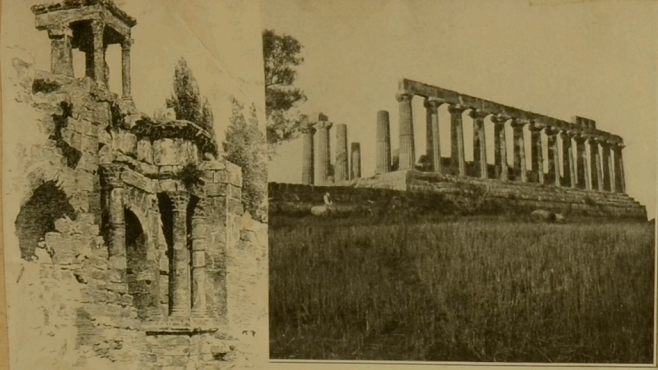
THE HOSPITAL

AN ANCIENT COURT

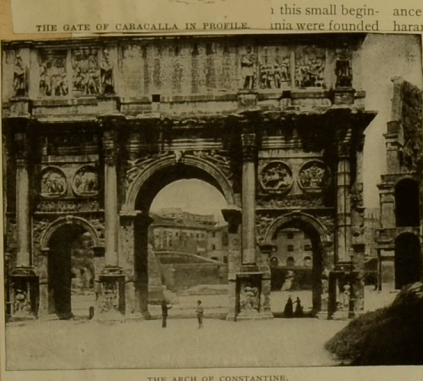
At the Palace of the Vestal Virgins. The ruins are wholly of brick, the marble facing has been almost entirely removed.



SALLY-FORT, FOR COLUMBIA



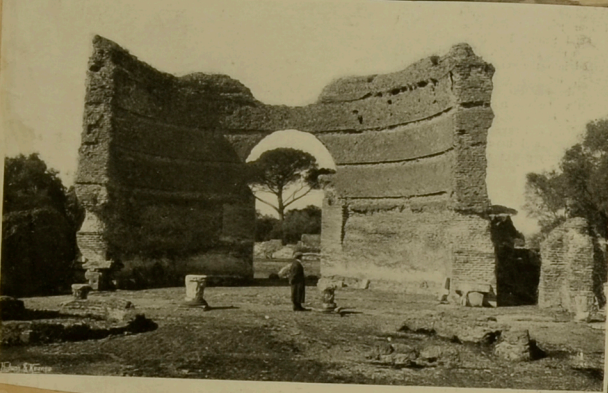
Temple of Hera Lacinia, Gigenti.



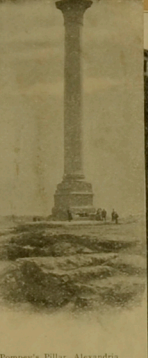
THE GATE OF CARACALLA IN PROFILE.

in this small beginning of the place when Alcibiades here harangued the Catanians to bring them to the Athenian alliance, and had a dramatic force lent to his lisp by a body of Athenian hoplites, who, coming down a weak spot in the wall and taking the city before he got to his person.

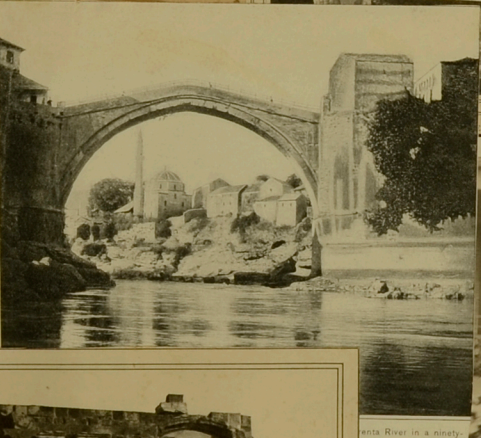
It was about noon when we started with intention to ride to Lentini, what over a third of the way to Syracuse, across a level plain, and then take a road across the hill-country to within miles of Syracuse, there to resume our journey. For an hour or more we were passing through the famous "Campi Laestry," which Cicero calls "adversaria portus," now known as the plain of Casale, the most fertile plain in Sicily. We crossed the Symethus, and soon a gentle climb, with the sun almost at the zenith. Now and then a turn in the road, or if not that, a look over the horizon, gave us a fine view of Aetna.



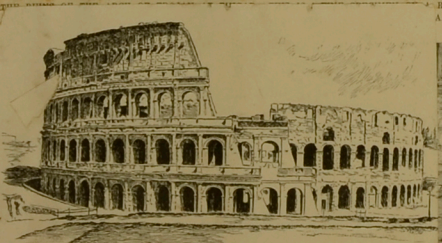
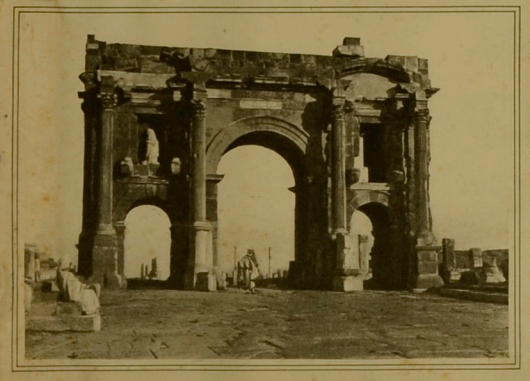
THE GREAT HALL.



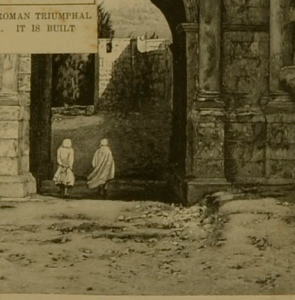
Pompey's Pillar, Alexandria.



Anta River in a ninety-

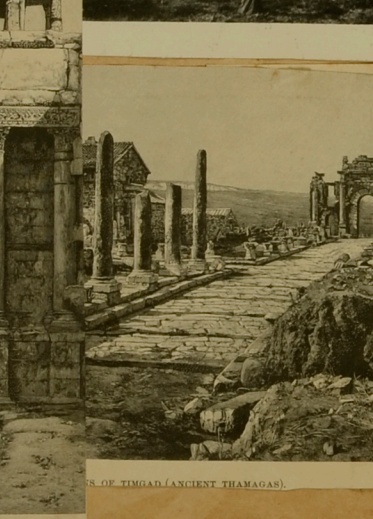
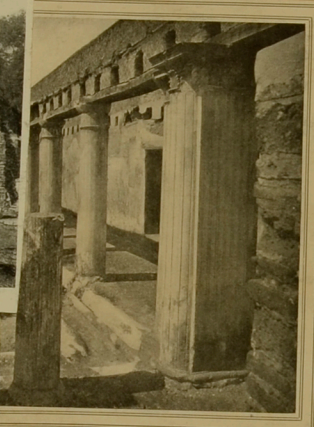
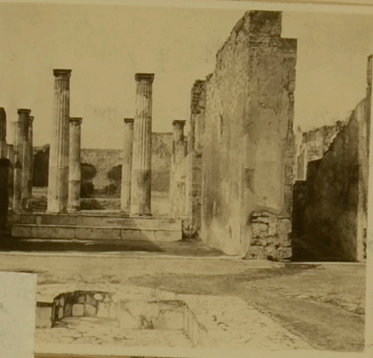


"While stands the Coliseum, Rome shall stand; When falls the Coliseum, Rome shall fall; And when Rome falls—the world."



ROMAN TRIUMPHAL ARCH. IT IS BUILT

GATE OF CARACALLA, TERESSA.



REMAINS OF TINGAD (ANCIENT THAMAGAS).

ARCHITECTURE.

PLATE XIV

ROMAN CORINTHIAN COLUMNS

Fig. 1. Jupiter Stator Temple, Rome.

Fig. 2.

Fig. 2. Temple of Vesta, Twelve.

Fig. 1.

Fig. 4. Portico of Pantheon, Rome.

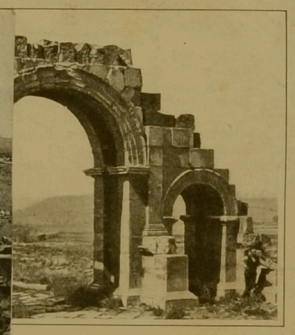
Fig. 2.

Fig. 1.

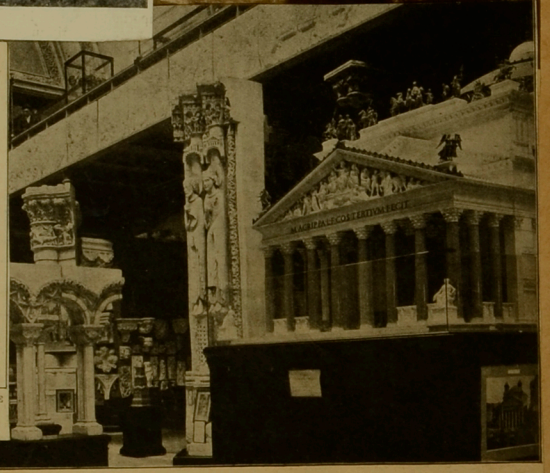
ENCYCLOPEDIA BRITANNICA, NINTH EDITION



THE BATHS.

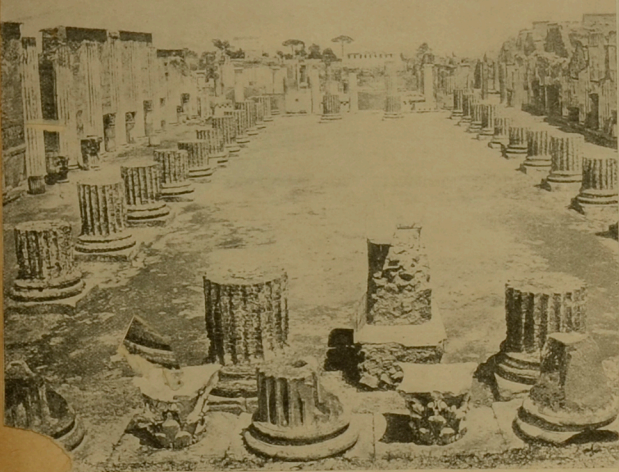


ST LAMBERA, IN ALGERIA—LAMBERA CONTAINS SOME REMAINS IN AFRICA, BUT IT IS EXCELLED IN THE REMAINS OF TINGAD, A FEW MILES AWAY.

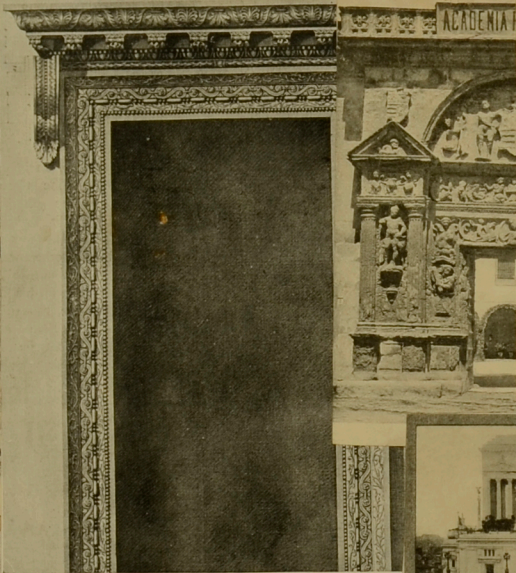


GENERAL VIEW ON THE GROUND FLOOR OF THE MUSEUM.

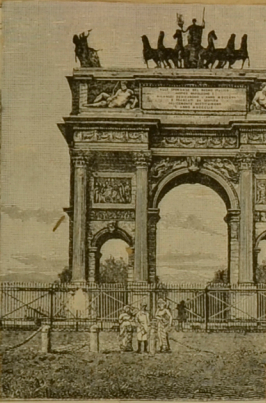
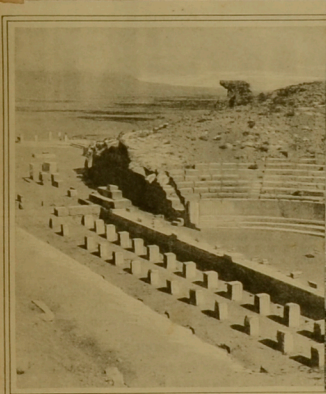
In which is prominent a Mulsion from the Cathedral of Amiens, the cloister of a French abbey, a porch fragment from the west front of the Chartres Cathedral, and the facade of the Pantheon.



The Ruins of the Temple of Justice.

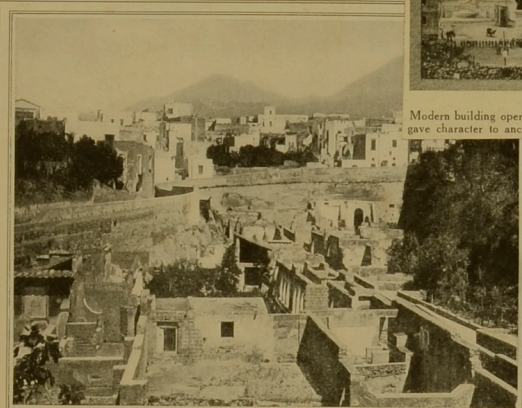


DOOR OF THE TEMPLE OF ESCULAPIUS AT SPALATRO

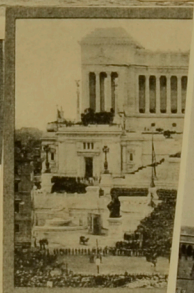


ARCO DELLA PACE.

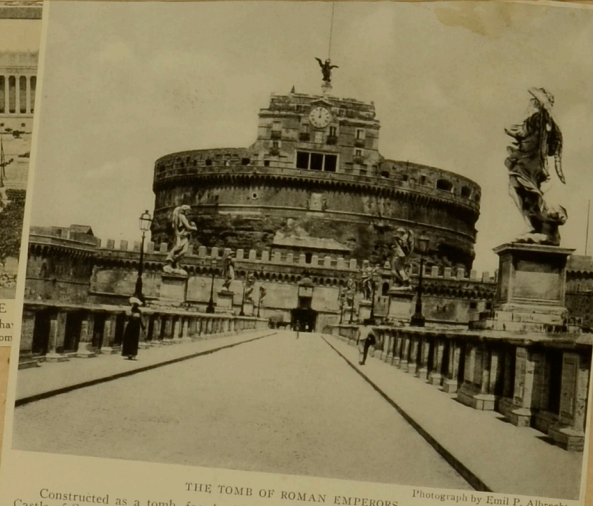
THE RUINS OF THE ROMAN THEATER AT TIMGAI—THIS WAS A FINER STRUCTURE THAN THE ONE AT POMPEII. ITS SEMICIRCULAR TIERS OF STONE SEATS ACCOMMODATED ABOUT FOUR THOUSAND SPECTATORS.



AN EXCAVATED CORNER OF HERCULANEUM, WITH THE MODERN TOWN OF PORTICI-RESINA IN THE BACKGROUND AND VESUVIUS IN THE DISTANCE



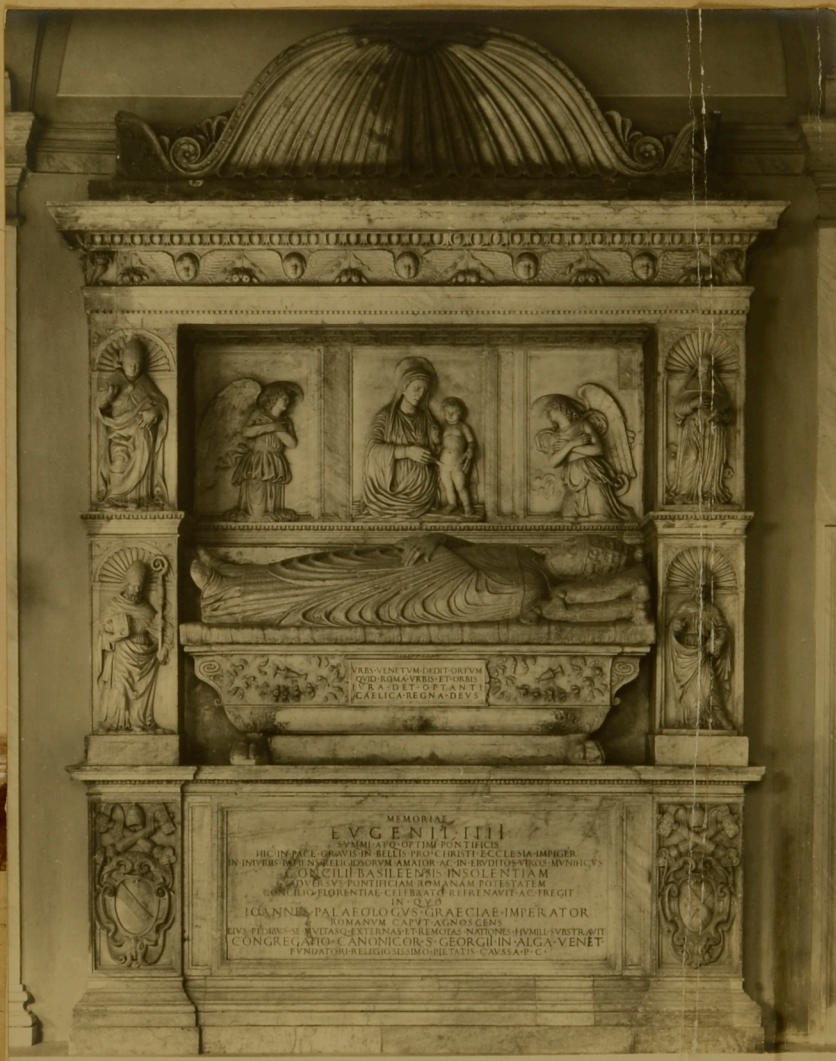
ONE Modern building operations have given character to ancient Rome



THE TOMB OF ROMAN EMPERORS

Photograph by Emil P. Albrecht

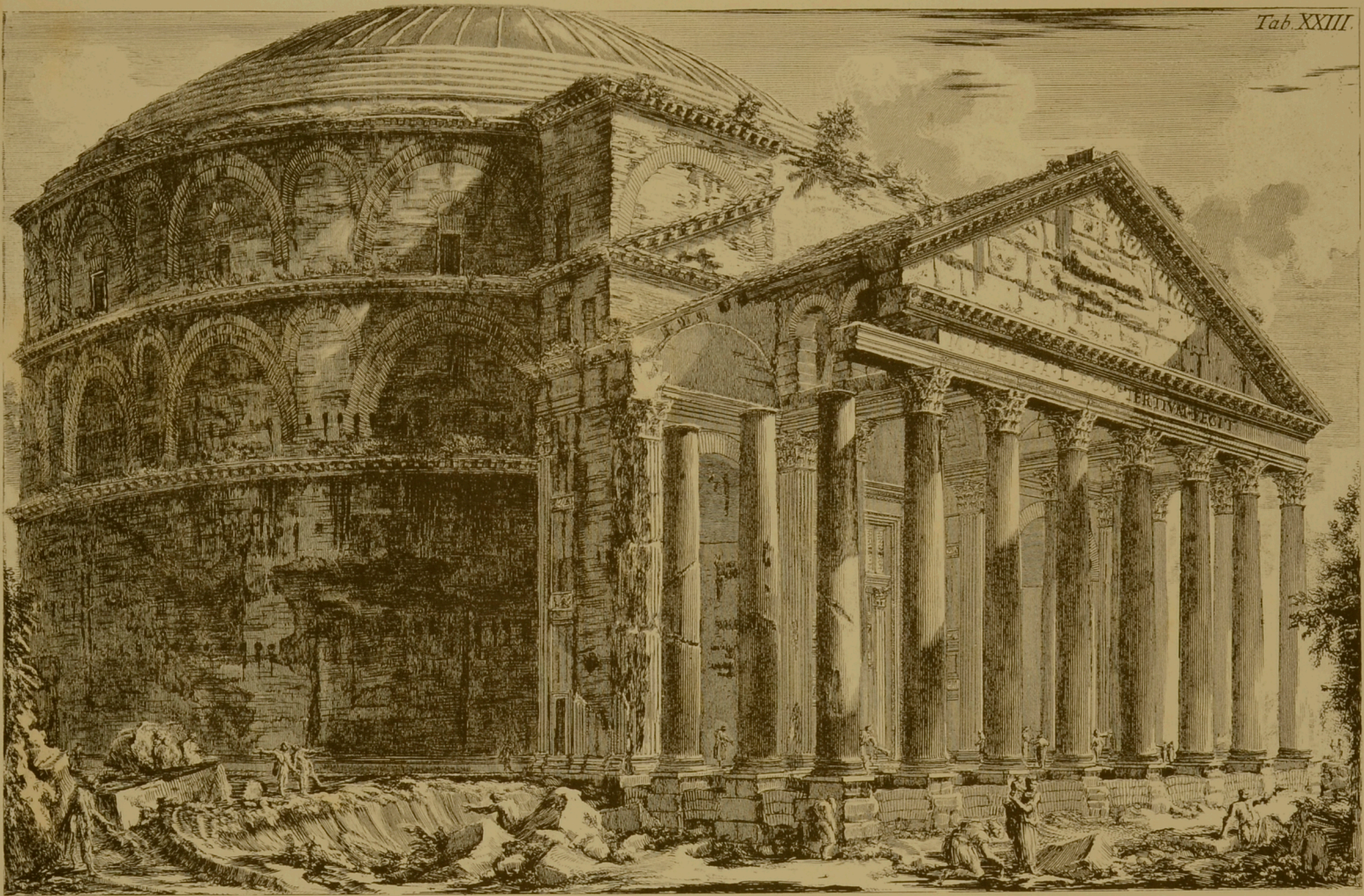
Constructed as a tomb, faced with Parian marble, for Hadrian and his successors, the Castle of Sant' Angelo is approached by the Ponte Sant' Angelo, with its ten colossal statues of angels. The tomb, converted into a fortress, repelled the attacks of the Goths. From the tenth century it was the citadel of Rome, the party in power overawing the people from the stronghold. It was before this castle that the permanent gallows stood, seldom unoccupied.



Edizione inalterabile.

ROMA - Sepolcro di Eugenio IV - S. Salvatore in Lauro.

759 E



Vide indicem ruinar. num. 48.

Scenographia Panthei, ejusque pronai aboque hodiernis restorationibus

Piranesi F.

ENGRAVING BY GIOVANNI BATTISTA PIRANESI
Number XXIII of the Series, "Il Campo Marzio dell'antica Roma"

PENCIL POINTS

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Edizione inalterabile.

ROMA - S. Maria in Trastevere - Tabernacolo di Nino da Fiesole.

553 A



Edizione inalterabile.

ROMA - Interno della Minerva Bassorilievo.

636 b

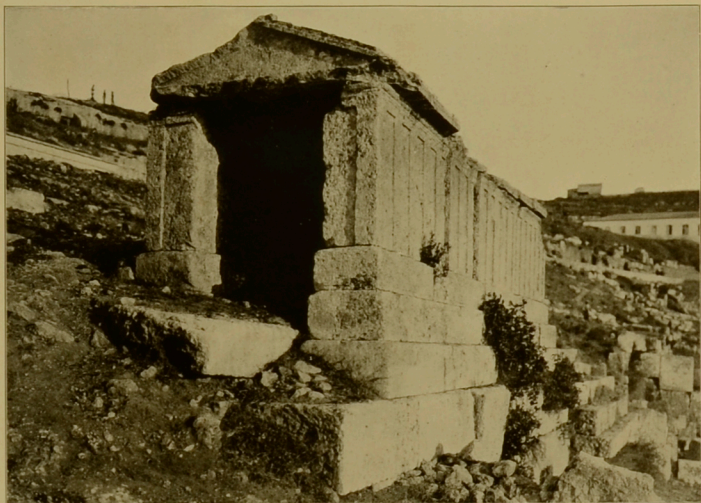


Fig. 11. - TOMBA DI PORTA APOLLONIA - STATO ODIERNO.

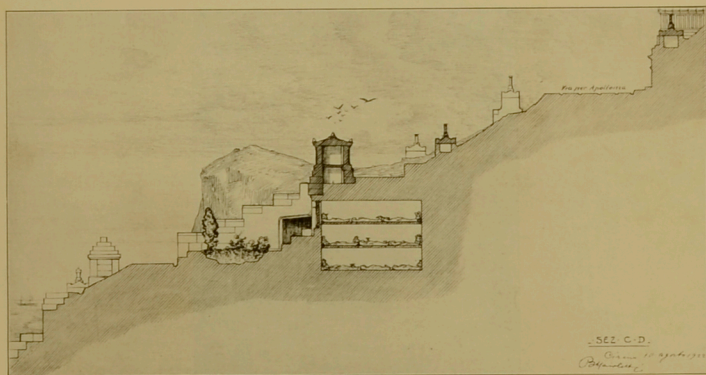


Fig. 13. - RICOSTRUZIONE E SPACCATO DEL TEMPIETTO DI PORTA APOLLONIA.

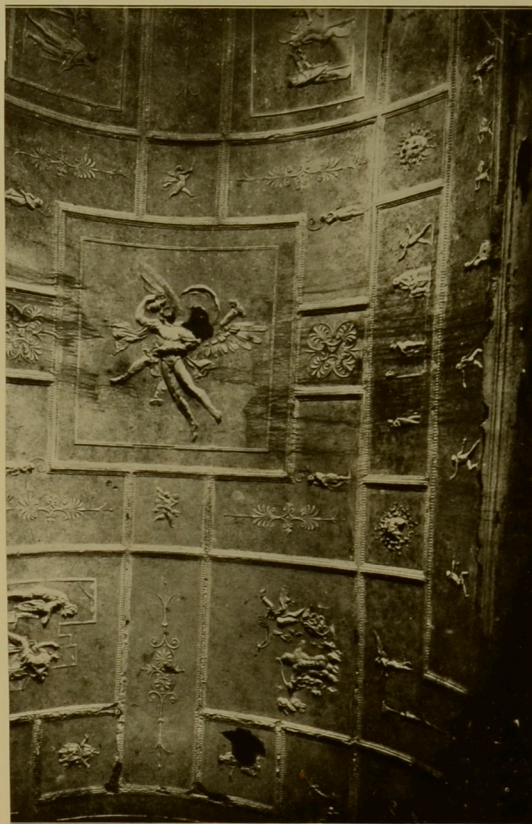


Fig. 12. - LTA CENTRALE DELLA BASILICA SOTTERRANEA DI PORTA MAGGIORE.



8746 Targa sulla Casa Barigioni Pereira, Giulio Romano - Roma



8750 Stemma del Municipio di Roma, scala del Campidoglio - Roma



333. Monumento del Sansovino. — *Dettaglio* ROMA





Edizione inalterabile.

ROMA - Facciata di S. Croce in Gerusalemme.

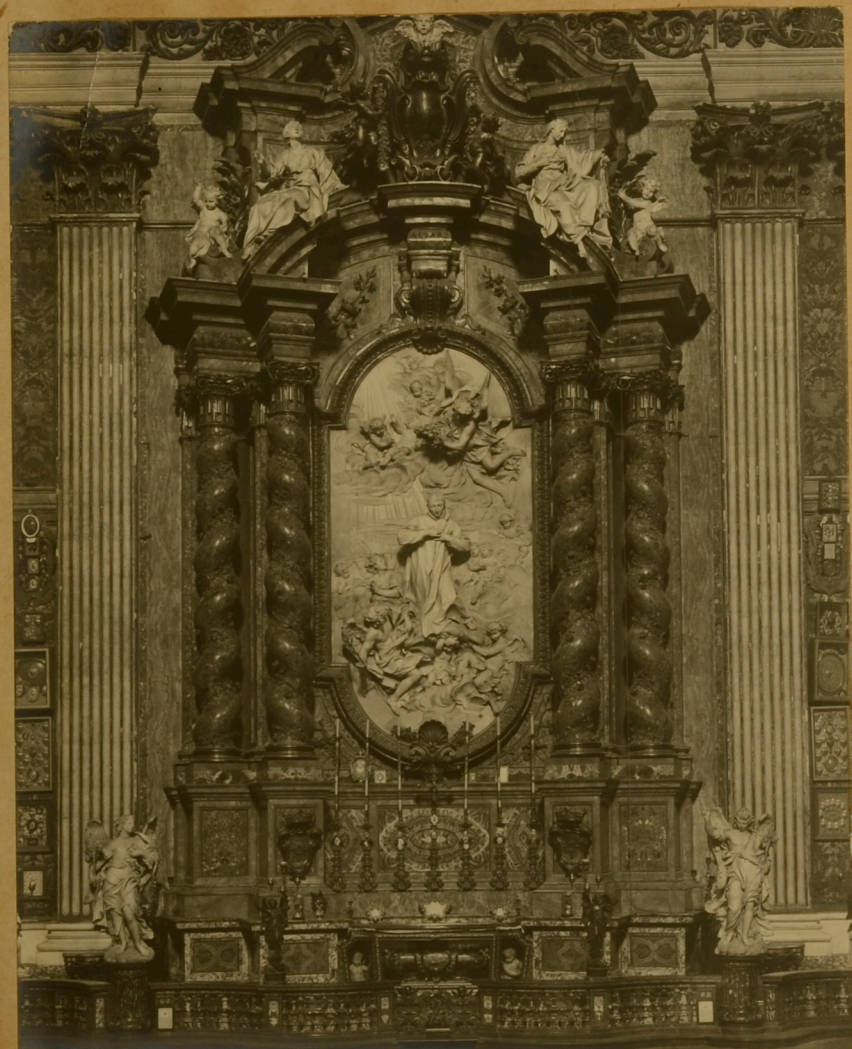
628 a



Edizione inalterabile.

ROMA - Chiesa di S. Cecilia - Facciata.

545 f



Edizione inalterabile.

ROMA - Chiesa di S. Ignazio - Altare di S. Luigi.

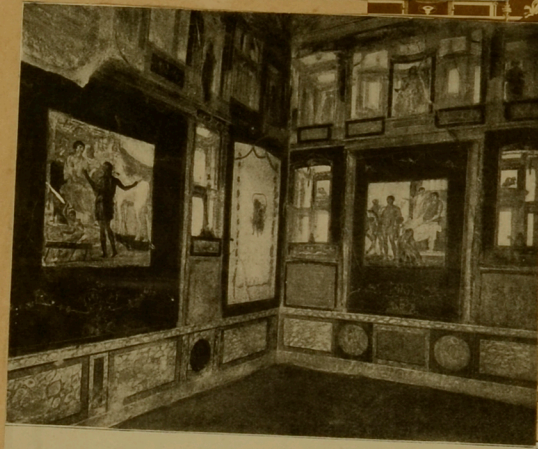
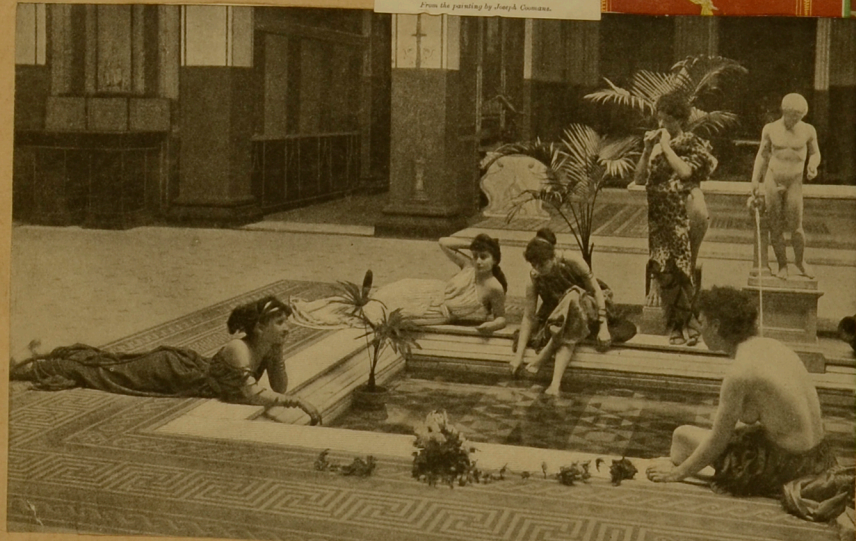
677 C



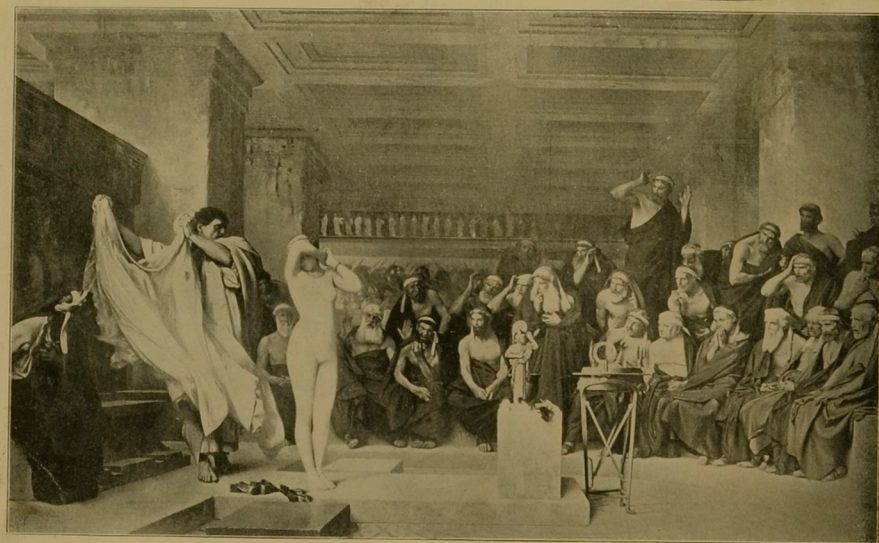
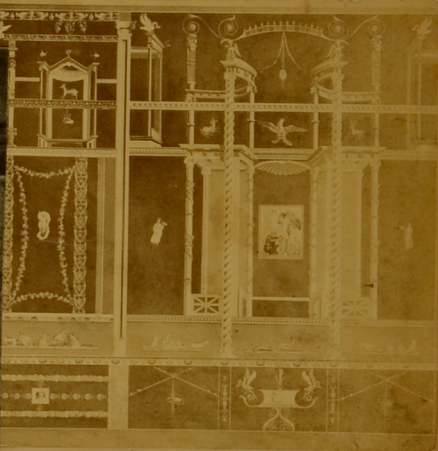
Roma N. 10662 Decorazione in terracotta - Cortile della casa Arco de' Ginnasi N. 23 Fotog. R. Mosconi



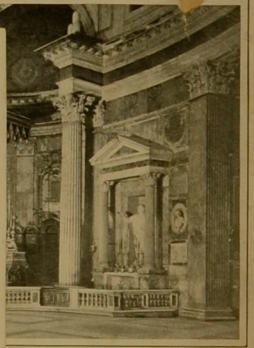
Life in Pompeii the Day Before the Eruption.
From the painting by Joseph Cornara.



Frescoes in the House of the Vettii.



PHRYNE BEFORE THE TRIBUNAL.



Buildings, six centuries a Roman temple, and in which the late king's state funeral in August 9.





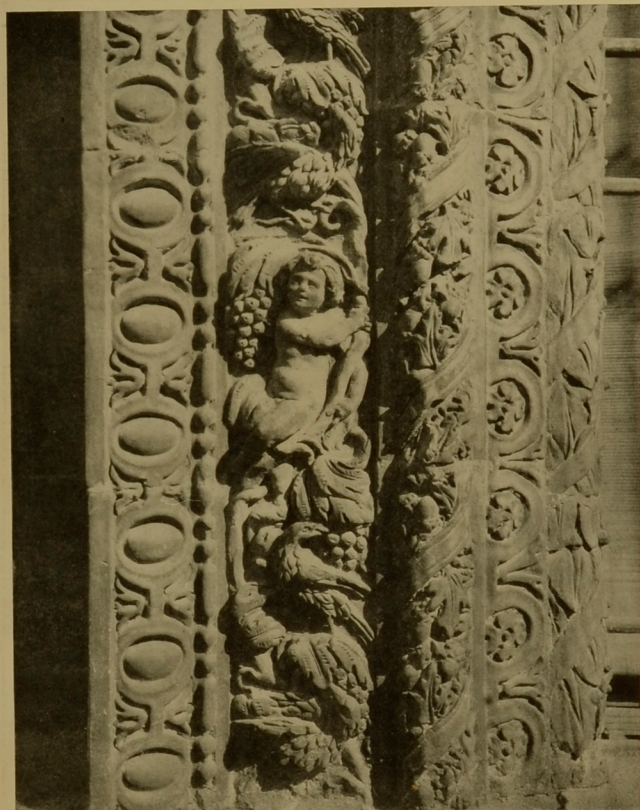
Edizione inalterabile. FIRENZE - Chiesa di S. Lorenzo - Pergamo di Dogatello - altra Veduta.



Edizione inalterabile. FIESOLE - Duomo - Monumento a V. Salviati.



Edizione inalterabile. FIRENZE - S. Miniato - Monumento al Cardinal Jacopo di Portugallo.



DETAIL OF TERRA COTTA MODELING IN ARCHED WINDOWS
OF THE OSPEDALE MAGGIORE, MILAN

The irregularities of finish in burnt clay frankly accepted by the early Italians are nowhere better illustrated than in this instance. Note the soft contours and irregular edges and jointing. The modeling expresses perfectly the plastic nature of a clay medium under the direct touch of the hand. Coloring is also the natural result of the firing in its variations, which range from red to golden brown, burnt orange and sienna. This work was executed about the year 1456 A. D. and is still standing.



DETAIL OF PRIVATE HOUSE AT BRESCIA, ITALY
From "*The Terra Cotta Architecture of North Italy*"
Architect Unknown

Evidently one of the finest examples of painted polychrome decoration in cement and terra cotta. This fragment is no longer available for first-hand study. Note the charmingly harmonious shades of warm gray and the beautiful suggestion for modern ceramic treatment in low relief.

RAVENNA BAROCCO AND MODERN



146. — S. MARIA IN PORTO.
STATUARY GROUP ON THE FAÇADE

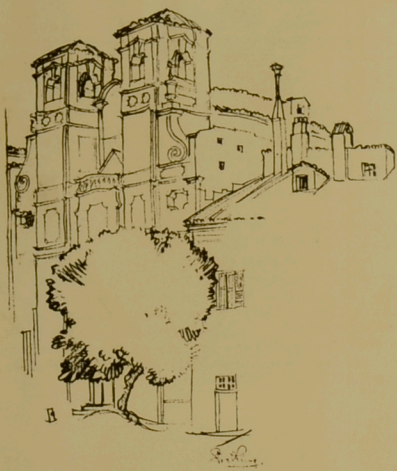


145. — PALACE OF THE RASPONI DELLE TESTE.

(Phot. Ricci).



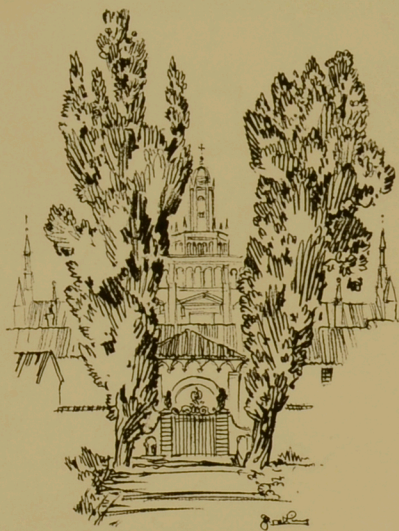
147. — S. MARIA IN PORTO.
STATUE ON THE FAÇADE.



Pavia, Chiesa.

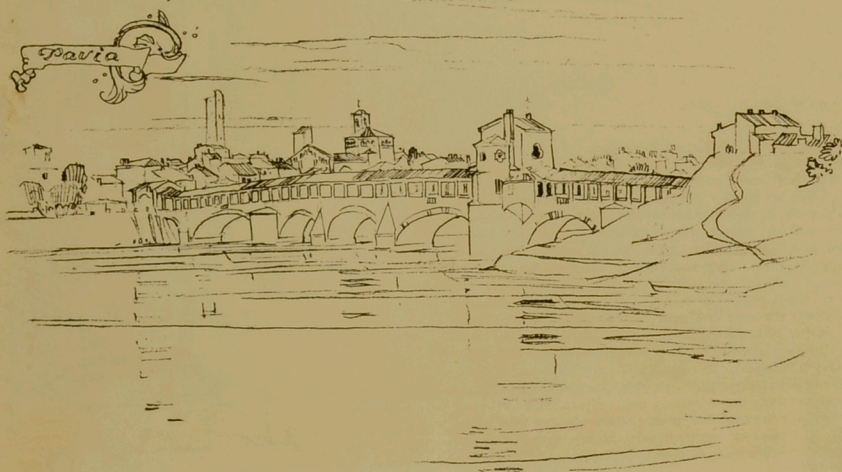
campanile in the foreground, lively and delicious in detail, of sixteenth-century workmanship, looks almost impertinent against the masses of ancient crumbling brickwork.

The famous Certosa, some four or five miles from Pavia, is most pleasantly approached in a carriage or "fiacre," which process allows just sufficient leisure for contemplation of this shrine, which is set at the extremity of an avenue of



Pavia, The Certosa.

towering poplars. One journeys to the jewel-like building in order to marvel at precious things in old marble, alabaster, and semi-precious stones and to ruminate on the perfection of



Pavia, The Bridge.

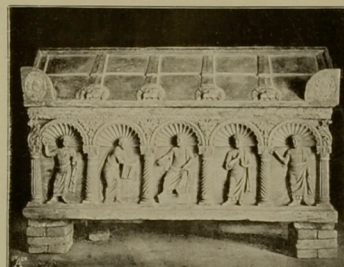
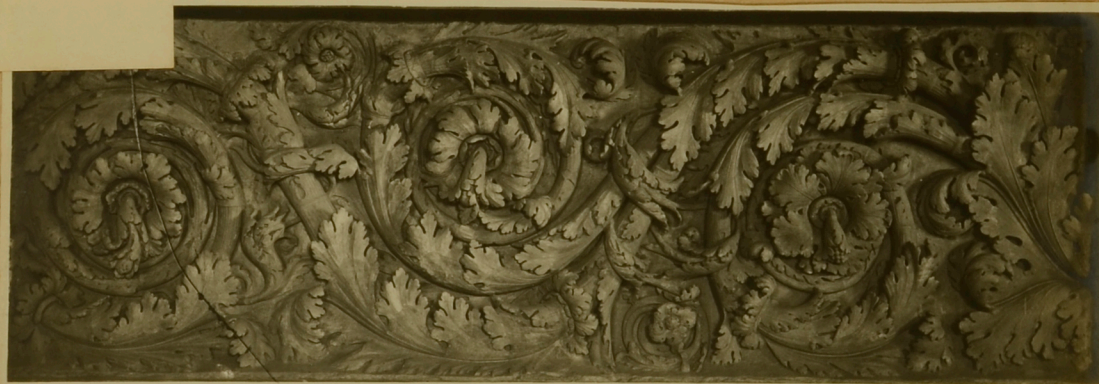


5813 Bolsena - Cattedrale S. Cristina - Altare di Luca della Robbia



148. — DANTE'S TOMB.

(Phot. Ricci).

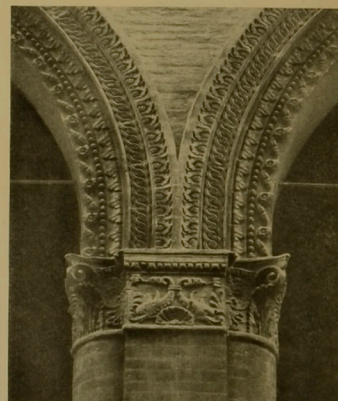


15. — SEPULCHRE OF THE IV CENTURY — CHURCH OF S. FRANCESCO.



17. — SEPULCHRE OF S. LIBERIUS.

(Phot. Ricci).



TERRA COTTA DETAIL, PALAZZO FAVA, BOLOGNA, ITALY

An early Italian example in unglazed red terra cotta. See similar modern application illustrated on page 34.



© The Architectural Forum

DOORWAY, PALAZZO CATALDI, NO. 4 VIA GARIBALDI, GENOA

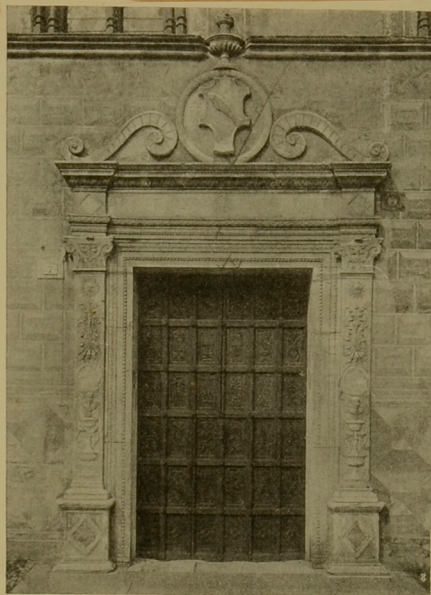
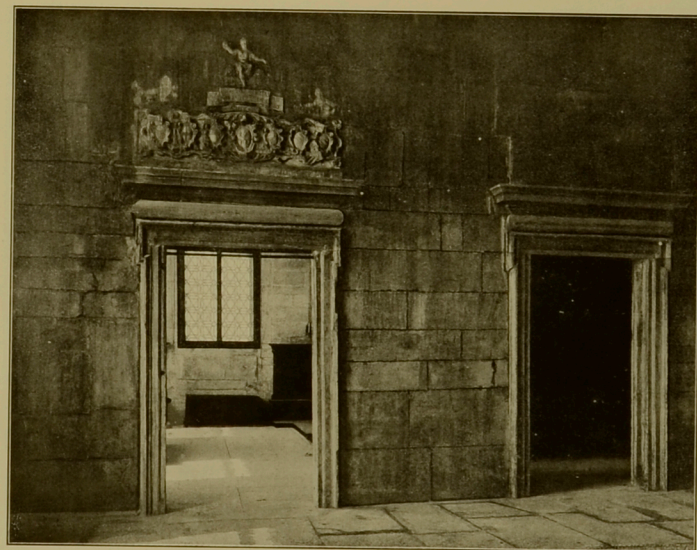
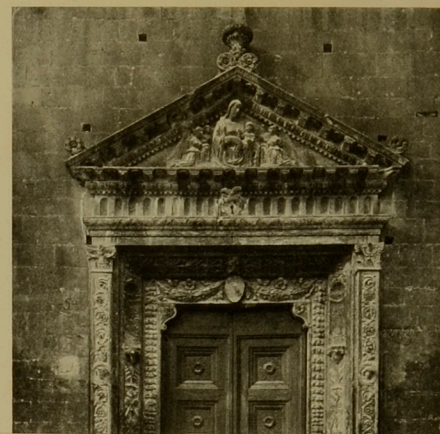
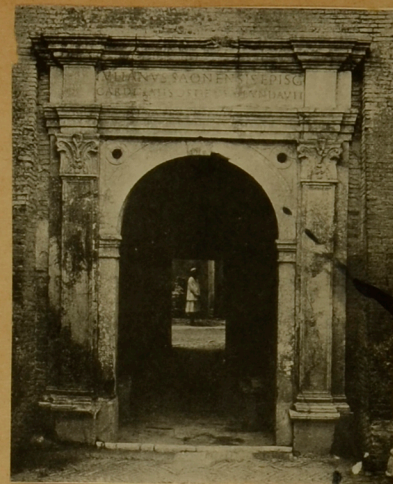


Fig. 206 — Saluzzo: Palazzo Cavazza.
(Fot. Alinari).



PRIGIONI DI VENEZIA: PORTE INTERNE.

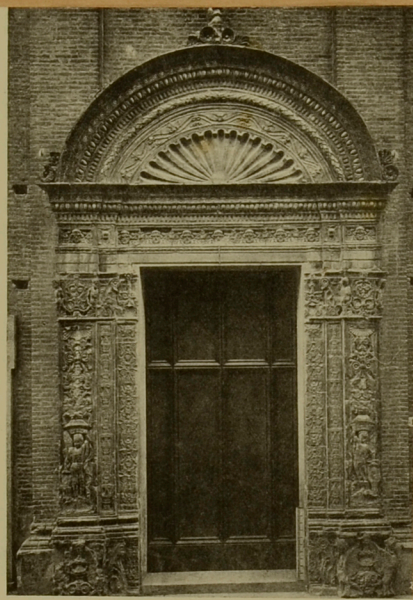
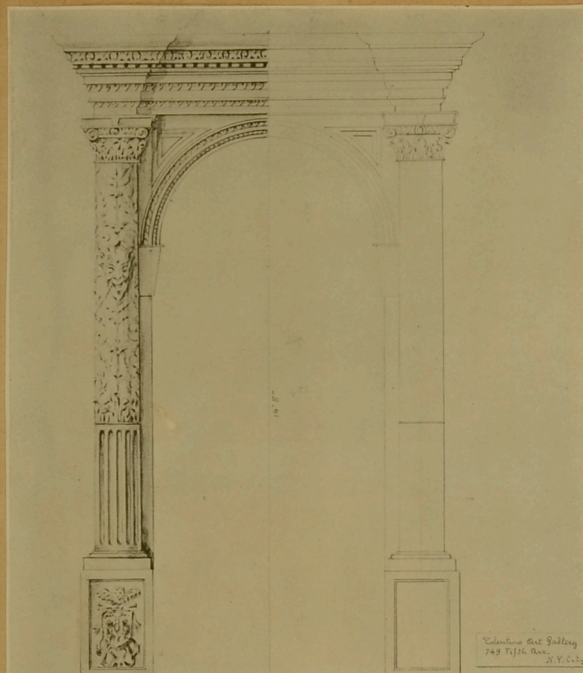
della Repubblica di Venezia, istituita per la vigilanza del buon ordine cittadino con facoltà di prevenire e investigare e — se necessario — di reprimere e di punire. Nel 1650 parte di quelle stanze fu adibita ad uso di infermeria per i carcerati e parte ad uso di primo ricovero per coloro che spontaneamente si costituivano fino a che, con sollecita procedura, fosse conosciuta la loro posizione verso colpe di cui erano sospettati.

Più tardi Napoleone I fece di tuttata la parte anteriore un ospedale militare e così d'anno in anno, di destinazione in destinazione, fino all'ultima di Direzione delle carceri, l'austera bellezza delle sale rimase oltuscata, seppellita sotto vari strati di intonaco e di calce, frammantata da tramezzi e da soppalchi. Nel 1755 erano state applicate alle finestre del 1° piano le massicce inferriate, nel 1856 si era chiuso il portico terreno con un cancello in legno, che l'Austria per economia non aveva voluto fare di ferro, e così il palazzotto

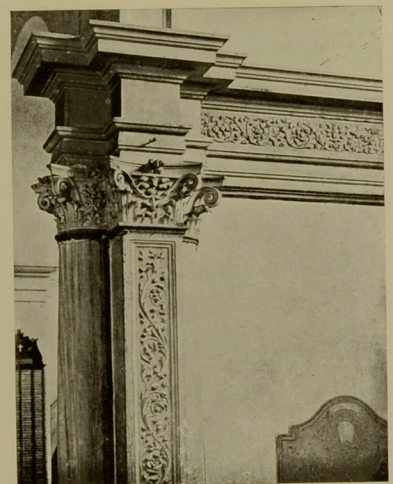
aveva assunto anche all'esterno un'aria di chiusa ferocia.

Il restauro oggi compiuto e di cui diamo le principali vedute fotografiche si è limitato per ora al ripristino di tutto quanto si è potuto ritrovare dopo la demolizione delle superletazioni. L'opera è stata condotta con tanto scrupolo che si può dire risuscitata l'antica severa bellezza degli interni col loro carattere piranesiano: le grandi muraglie in pietra istriana, annerite dal tempo, son riapparse di sotto lo scialbo. Un particolare costruttivo interessante è che tutti i conci di pietra dei muri accuratamente lavorati, sono mascherati ad incastro in modo da rimanere solidamente collegati di per sé stessi oltre che dalla malta. Sono tornate pure in luce le schiette modanature delle cornici delle porte e degli archi sormontati da stemmi e da iscrizioni, sono ricomparse le volte e le stanze austere hanno riacquisito l'antica proporzione.

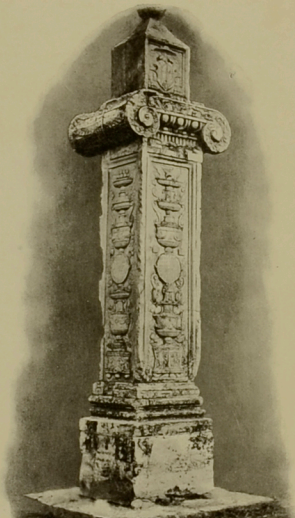
Il restauro è stato compiuto con l'applicazione di vetrate



RAVENNA OF THE RENAISSANCE

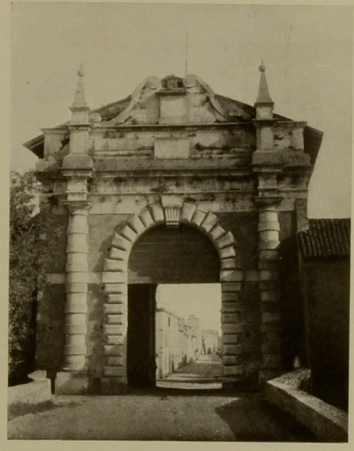


134. — CHURCH OF S. FRANCESCO — DETAIL OF CHAPEL, XVI CENTURY.



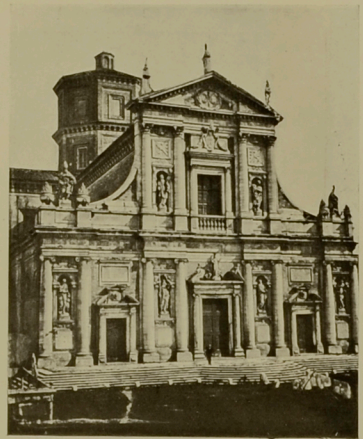
135. — COLUMN COMMEMORATING THE BATTLE OF RAVENNA, ERECTED IN THE YEAR 1557. (Phot. Ricci).

RAVENNA BAROCCO AND MODERN

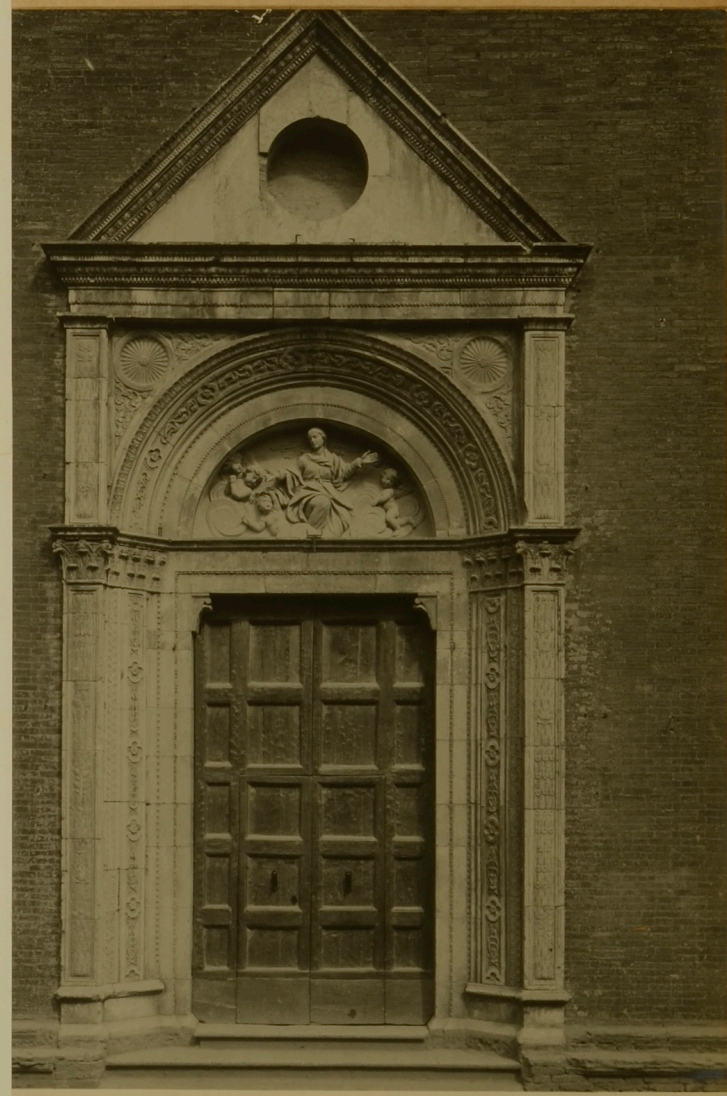


141. — PORTA SERRATA, REBUILT IN 1585.

(Phot. Ricci).



142. — FAÇADE OF CHURCH OF S. MARIA IN PORTO.



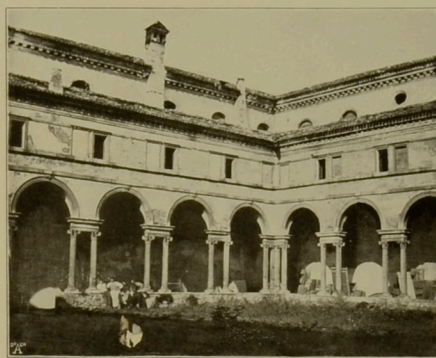
(Ed. Alinari) N.° 36868. SIENA — Chiesa di S. Maria degli Angioli in Valli. La Porta. (XV Sec.).

RAVENNA OF THE RENAISSANCE



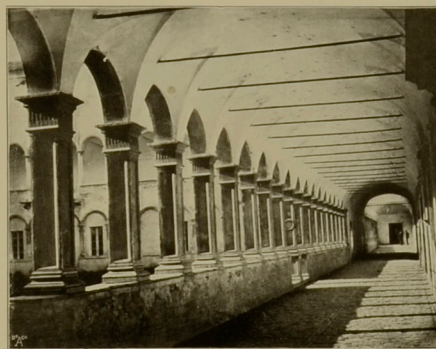
126. — BUILDINGS OF THE XV-XVI CENTURIES, IN VIA DELL'ARCIVESCOVADO.
(Phot. L. I. d'Arti Grafiche).

RAVENNA OF THE RENAISSANCE



137. — CLOISTER OF S. VITALE.

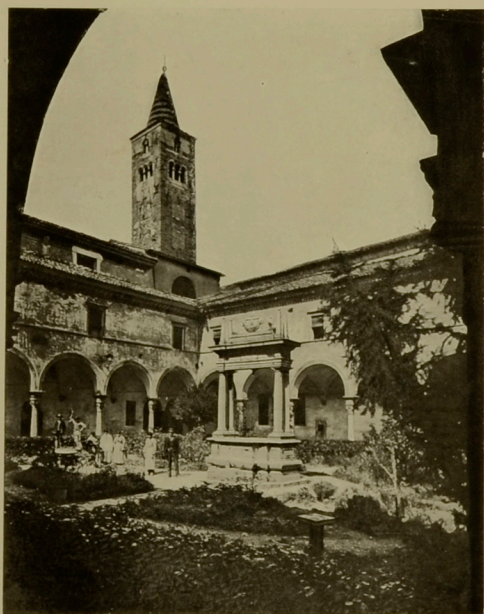
(Phot. Ricci).



138. — CLOISTER OF S. MARIA IN PORTO.

(Phot. Ricci).

RAVENNA OF THE RENAISSANCE



139. — CLOISTER OF S. GIOVANNI EVANGELISTA.

(Phot. Ricci).

44

ARTISTIC ITALY

captains: its women, like Francesca and Samaritana, are fatal and foredoomed, Guido *vecchio* is distinguished from the rest, only by his warlike skill and political craft; but Guido Novello, for culture and sweetness of disposition, seems like a delicate flower amid the rough trunks and undergrowth of a weird forest. His refined courtesy, and love of art and poetry, obtain for his family and for Ravenna the glory of seeing

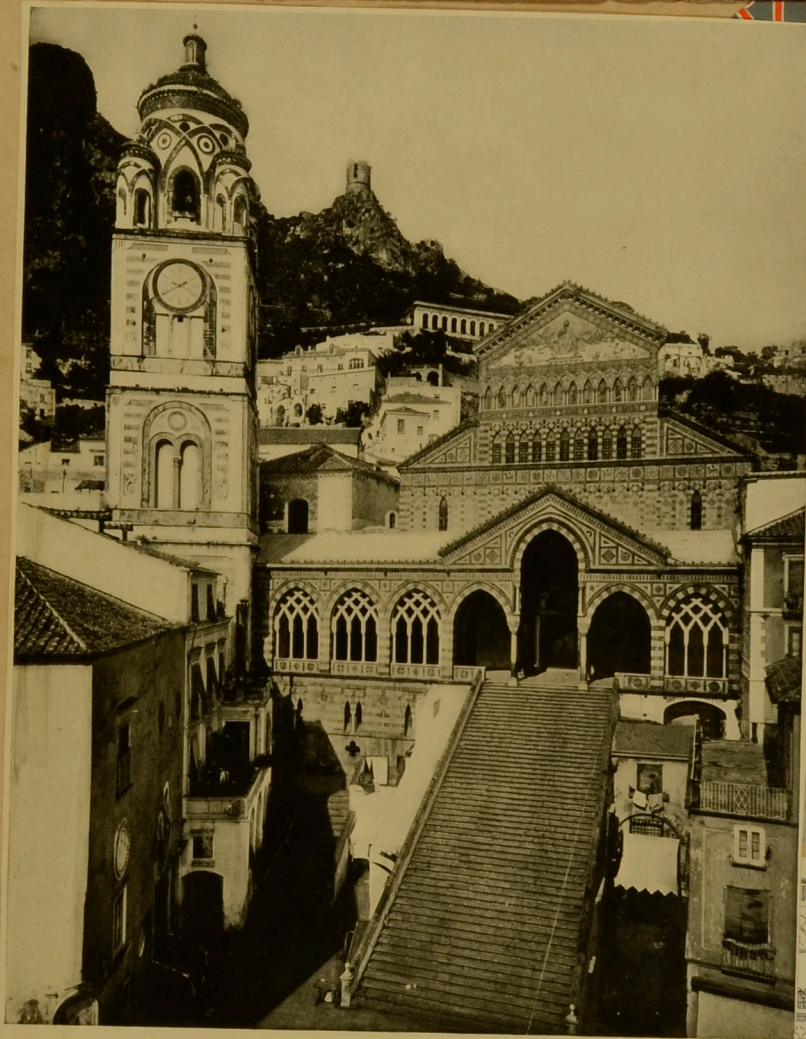
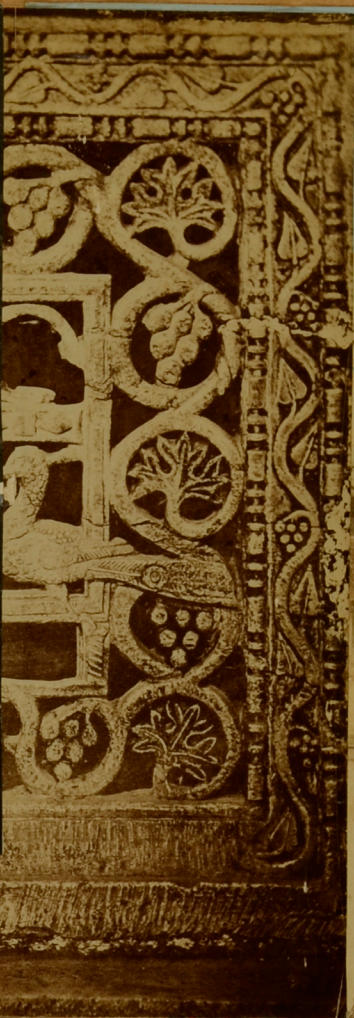


27. — STREET TOWARDS THE TOWER.

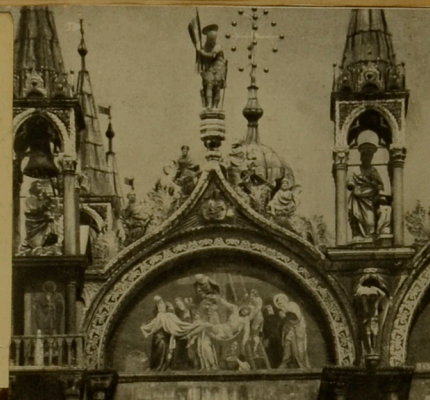
(Phot. Alinari).

Giotto paint, of extending hospitality to Dante Alighieri, of securing him such peace and safety as enable him to complete his immortal poem, and finally of laying his remains in the sepulchral chapel of Braccioforte, close to the church of San Francesco, where at this day the tombs of Ostasio da Polenta, Padre Enrico Alfieri, Luffo Numai, and many others, are protected by the sanctity of the little brother of Assisi.

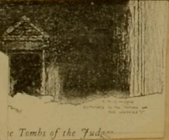
The living spirit of faith which the mystics of the eleventh century drew from



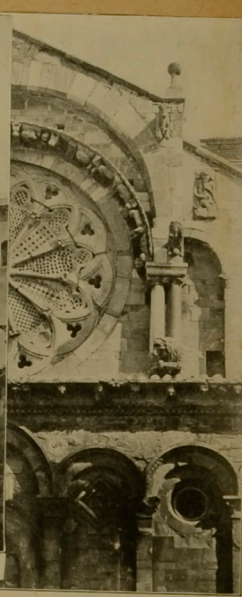
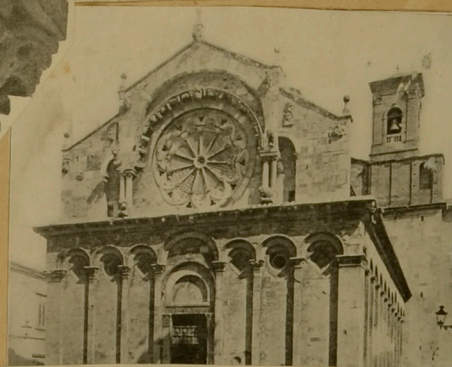
CATHEDRAL OF SAINT ANDREA AND CAMPANILE AMALFI, ITALY
The cathedral was built in the 10th century and restored in the 12th century. The campanile was erected in 1276. Built of marble and Roman stone with ancient columns of granite and Cipollino marble from Paestum.



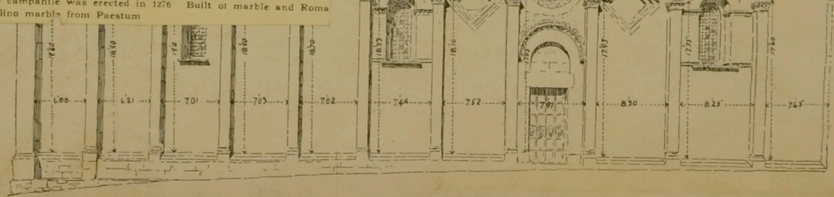
Mosaic of the Cathedral, Venice, from Piazza at a Distance of More than 200 Feet—Teleph...



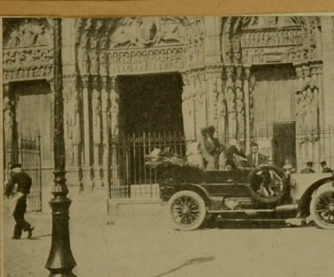
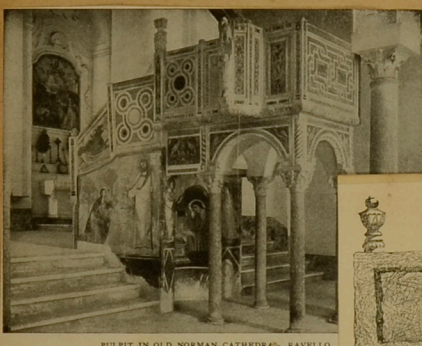
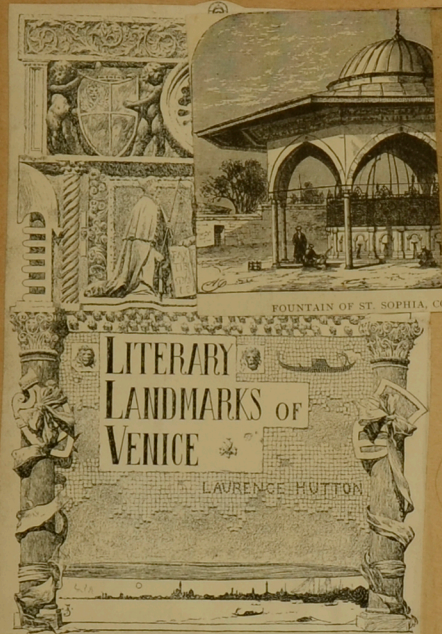
The Tombs of the Judges



FACADE AND RO... TROJA CATHEDRAL



SURVEY OF THE WALL OF THE...



THE STATELY OLD CATHEDRAL AT CHIOS
A church of Byzantine style founded in 1100

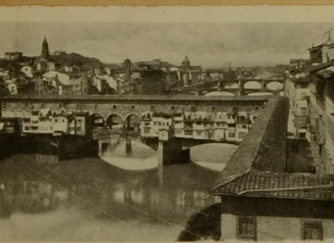
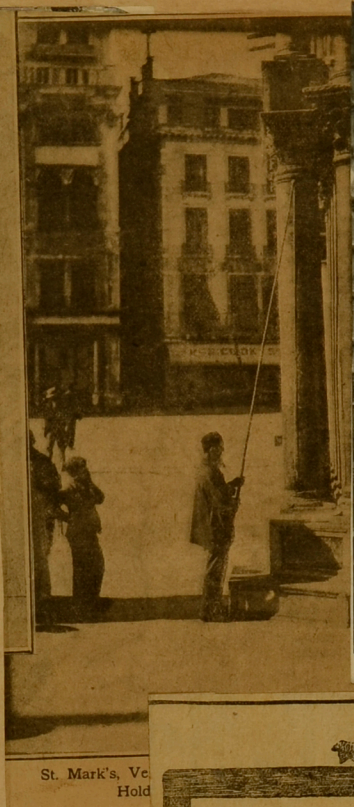


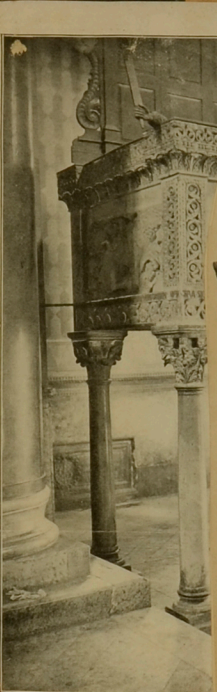
Fig. 19. Ponte Vecchio, Florence



St. Mark's, Venice



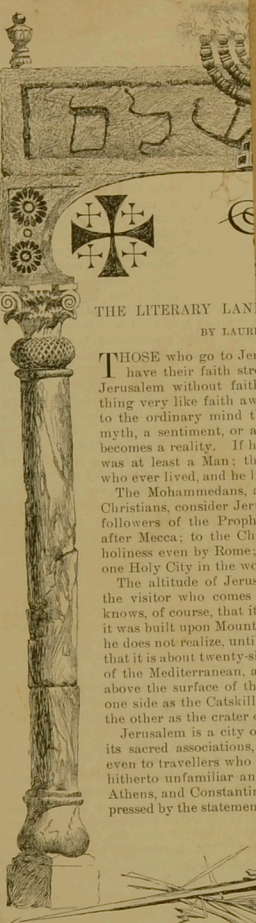
DETAILS OF BRONZE DOORS



THE PULPIT



throned as the mistress of the world in art. As such, the triumphs of her consuls trophied with the spoils of war, with fettered Gauls and predatory Huns, sink to nothingness; for in the forum of her art she leads the victors of her legions captive. To-day her temples are the votive shrines of the painter and sculptor, and her priests are Angelo, Titian, and Raphael.



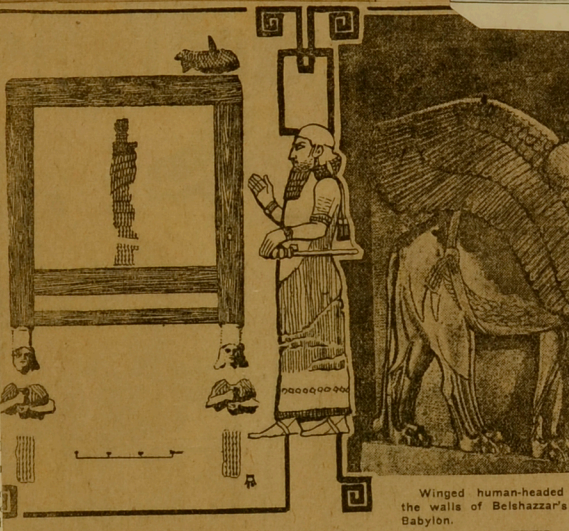
THE LITERARY LANDMARKS OF JERUSALEM

THOSE who go to Jerusalem have their faith strengthened very like faith to the ordinary mind to myth, a sentiment, or a becomes a reality. If he was at least a Man; the who ever lived, and he lived for a time.

The Mohammedans, as well as the Christians, consider Jerusalem a Holy City; to the Prophet it comes after Mecca; to the Christians it is holiness even by Rome; and to the one Holy City in the world.

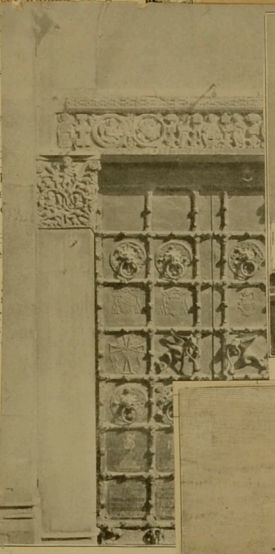
The altitude of Jerusalem is always the visitor who comes here for the first time, of course, that it is a mountain; it was built upon Mount Zion and Mount Moriah; he does not realize, until he makes the discovery that it is about twenty-six hundred feet above the surface of the Dead Sea, on one side as the Catskill Mountain is on the other as the crater of Mount Vesuvius.

Jerusalem is a city of surprises. Its sacred associations, an intense interest even to travellers who are already familiar with the hitherto unfamiliar and surprising Athens, and Constantinople. It is expressed by the statement that the joy

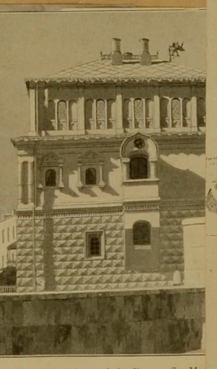


Winged human-headed figure, the walls of Belshazzar's Babylon.

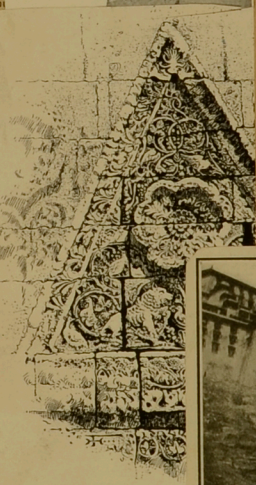
Part of the seat of Belshazzar's throne, with Babylonian female heads supporting the structure, in the ruins of the King's Palace, where the throne was almost broken up by the invading Persians.



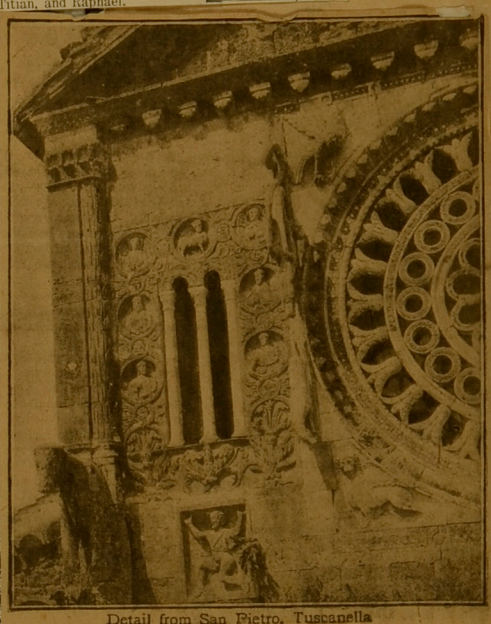
MAIN PORTAL AND BROOCH



The House of the Romanoffs, Moscow



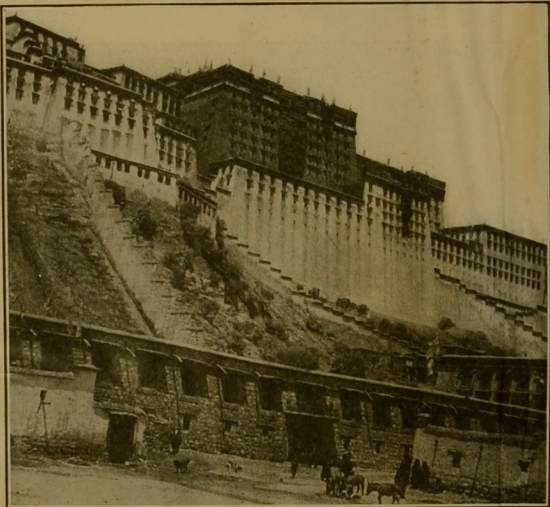
A Detail Carved By F.



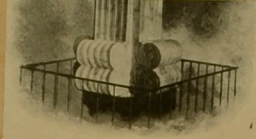
Detail from San Pietro, Tuscanella



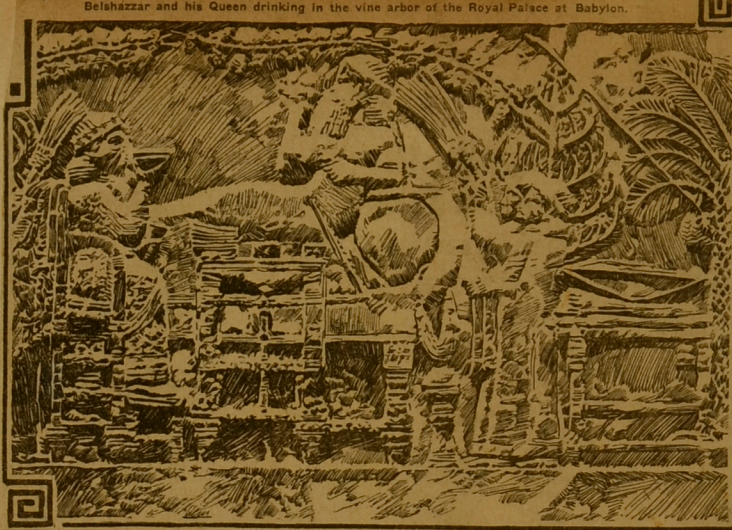
THE BYZANTINE CHURCH



DALAI LAMA LOSES HIS PALACE
The Head of the Tibetan Government Was Deposed by China on February 25. The Dalai Lama's Palace Was Taken Possession of by the Chinese Army, and the Thousands of Monks Driven Out. A Successor to the Ruler Will Be Chosen.



CAPITAL OF A COLUMN FROM THE HALL OF STATE, SUSA, DISCOVERED BY DIEULAFOY, AND NOW IN THE LOUVRE MUSEUM.



© The Architectural Forum
DETAIL OF LOGGIA, PALAZZO DORIA, GENOA

The Forum Studies of European Precedents; Plate 7



The view from Therapia toward Constantinople is marked by the great twin towers of Roumeli Hisar, once impregnable fortresses, now but crumbling masses of ruin, which stand boldly etched against the clear sky and the blue waters of the Bosphorus



Edizione inalterabile.

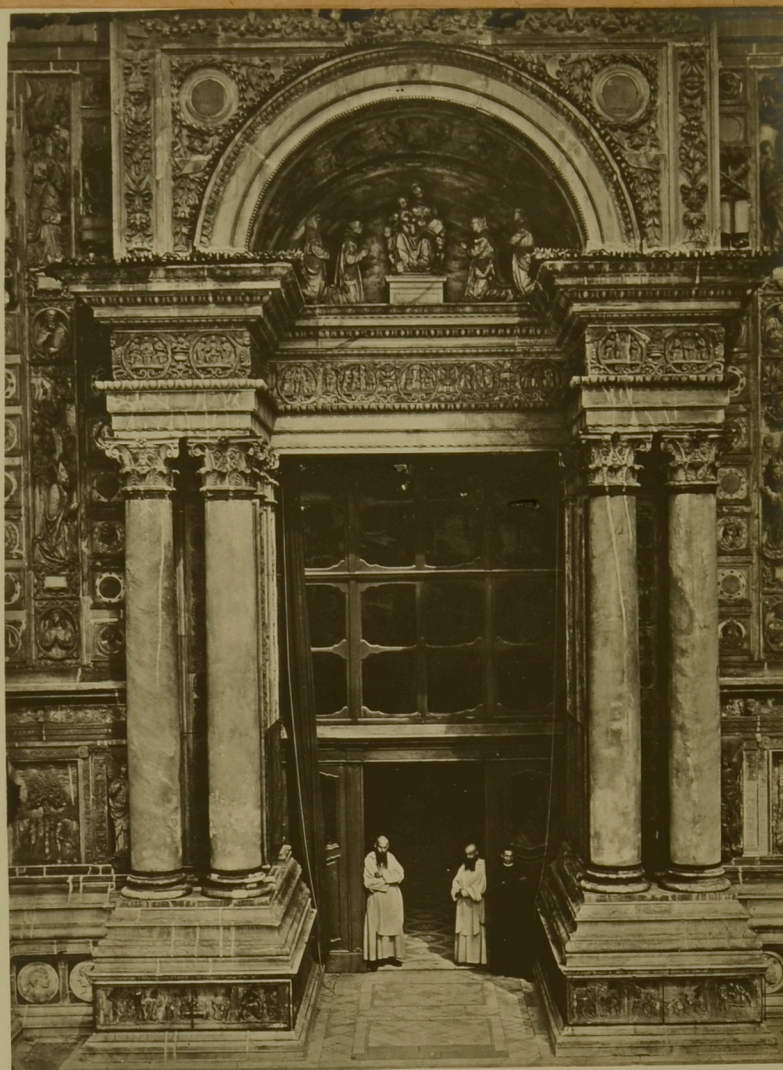
MONREALE - Panorama.

9780



ROMA - Campanile di S. Andrea delle Fratte.

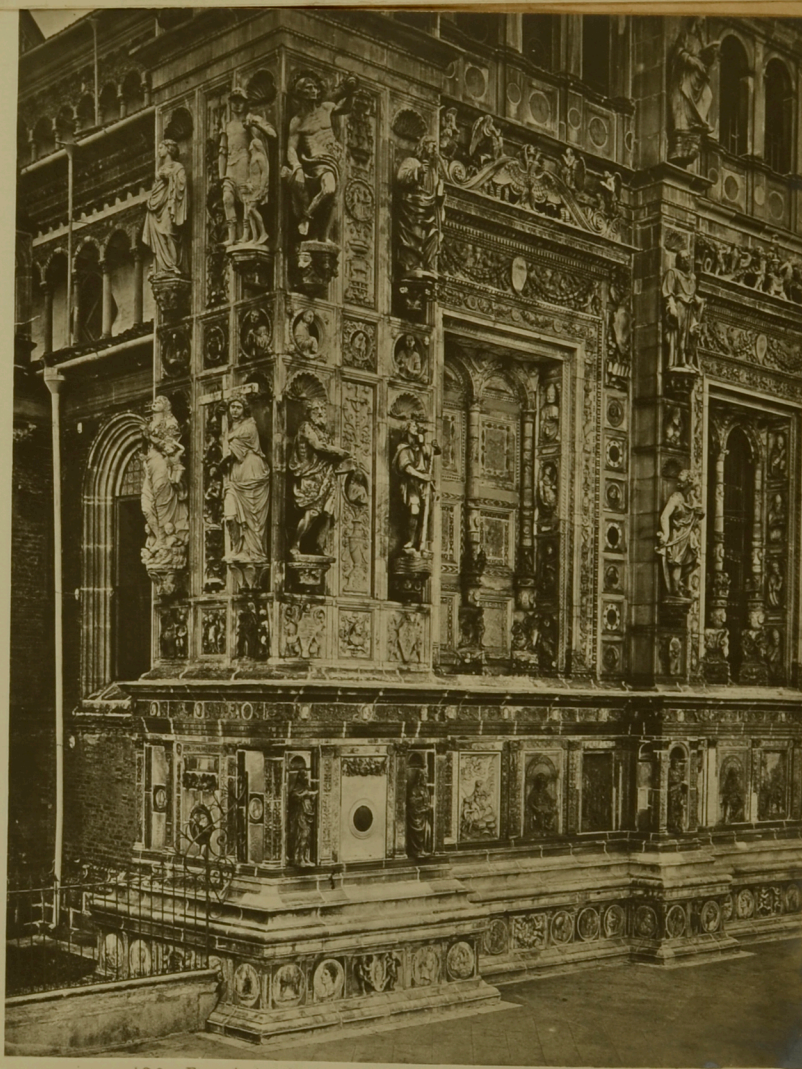
651



437. Porta della Certosa di Pavia



438. Finestra della Certosa di Pavia



436. Facciata della Certosa di Pavia _della

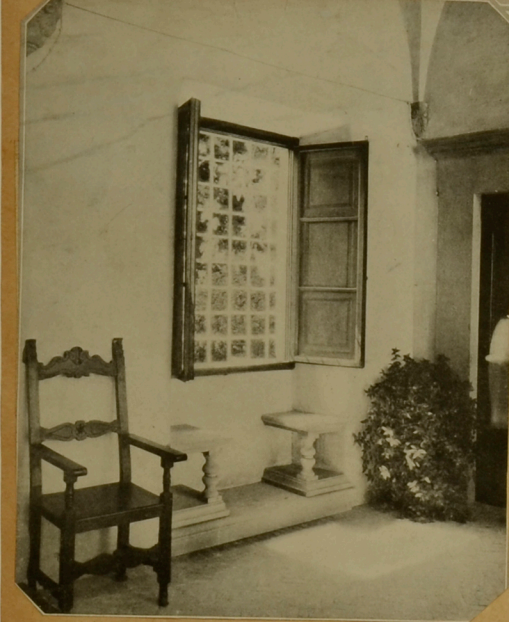


Fig. 244 — Palermo, Chiesa dell'Annunciata: Interno.

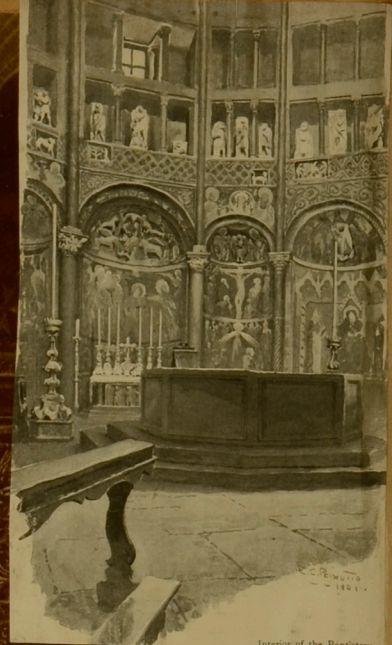


PONTE VECCHIO, FLORENCE

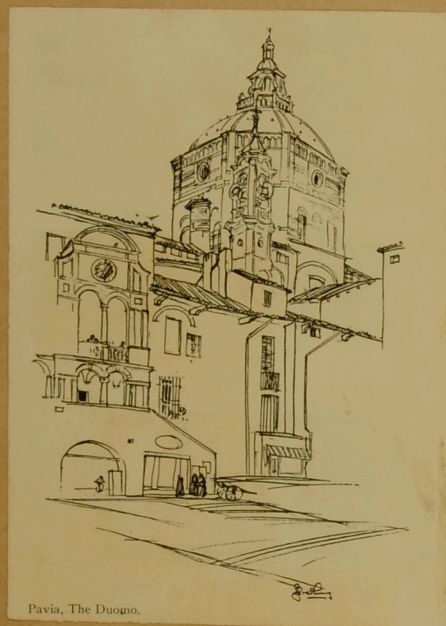
From the picture by A. Van Amroy, R.I.
Reproduced by permission of the Corporation of Newcastle-upon-Tyne



HIGH ALTAR ST. JOHN'S CHURCH.



Interior of the Baptistry.



Pavia, The Duomo.



STRADA SAN LUCIANO



From a painting by Alfred Scherries. Half-tone plate engraved by K. Varley
THE NAVE OF ST. MICHAEL'S CHURCH, HILDESHEIM

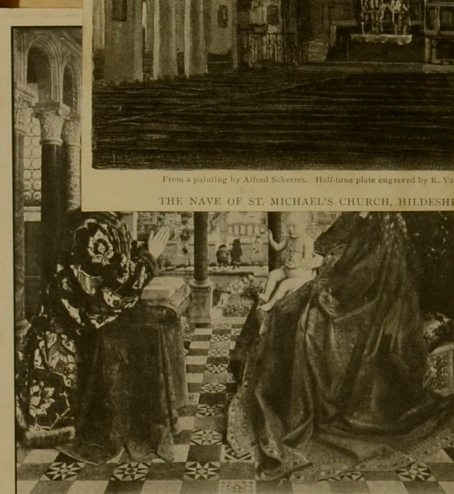
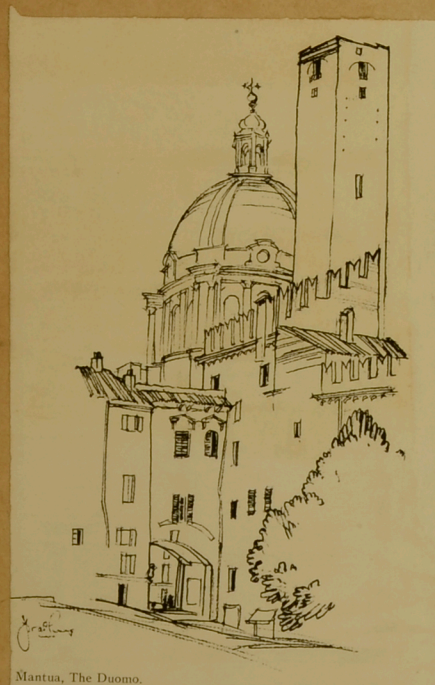
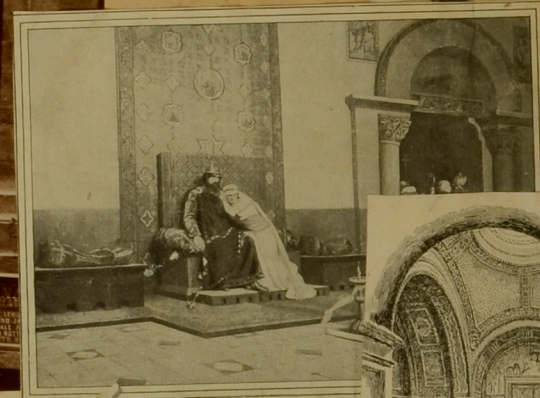


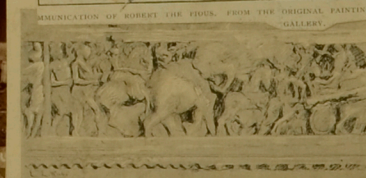
FIG. 5. "MADONNA" BY VAN EYCK



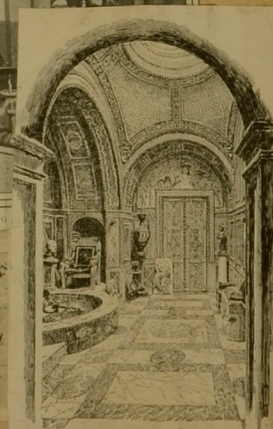
Mantua, The Duomo.



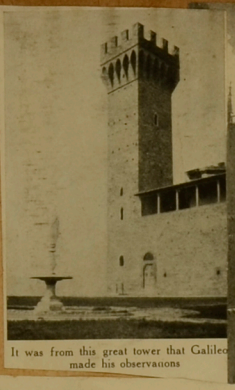
REPRODUCTION OF ROBERT THE KING, FROM THE ORIGINAL PAINTING GALLERY.



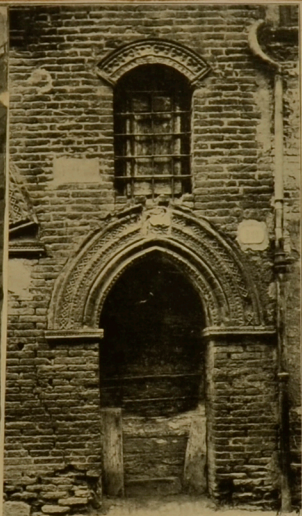
FRIEZE OF ELEPHANTS AT CHITOR.



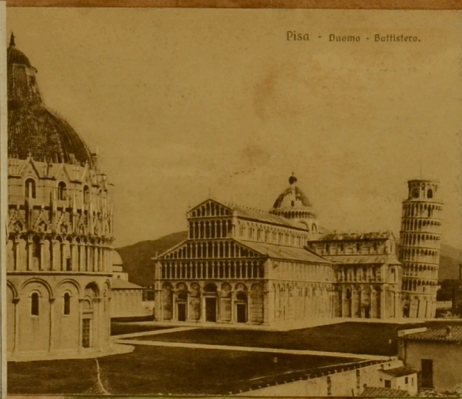
SHELL GROTTA ADJOINING THE STUDIO.



It was from this great tower that Galileo made his observations



DETAIL OF CASA TRENTINI, FERRARA, ITALY.

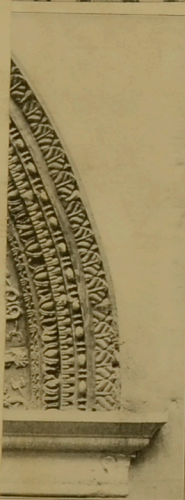


Tower of Pisa.

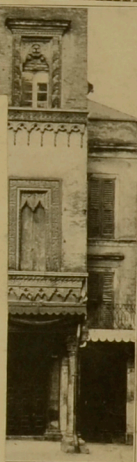


FIG. 3. DOORWAY, STRAMIGONI, FERRARA, ITALY.

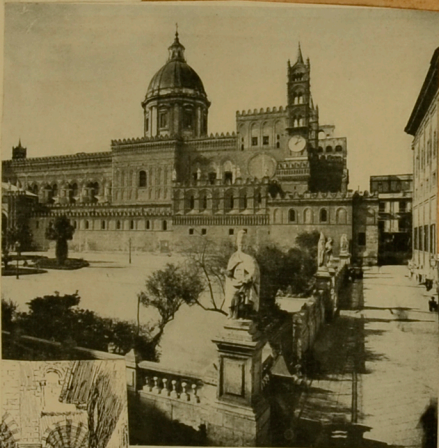
of stone, so one need not be surprised at a circumstance which, after all, is but natural. The ornamentists who used brick, however, had the habit of resorting to color, and polychrome terra-cottas are frequent in Italy. Once color was not admitted in architecture and in ornament, but now all is changed on this question, and the polychromy of the Middle Ages and of the epoch of the Renaissance constitutes the evidence of a fact that for some time has been above discussion. Sincere and rigorous study of the monuments has proved that the principle of color in plastic art has made one of the most superior rules of the art of the past centuries. However, the existence of this fact is sometimes contested by prejudiced minds, and perhaps some of them are ignorant of the precise state of the question. So far as terra



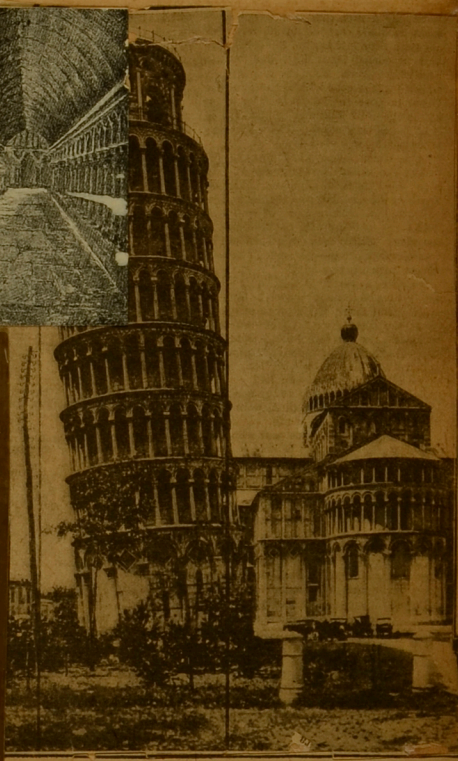
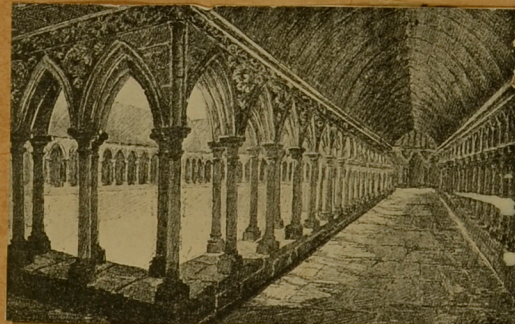
CASA ZANIRATTI, FERRARA, ITALY.



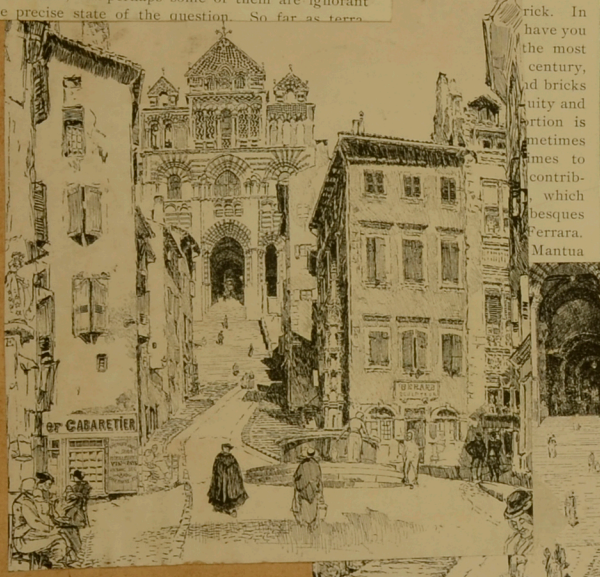
STUA, ITALY.



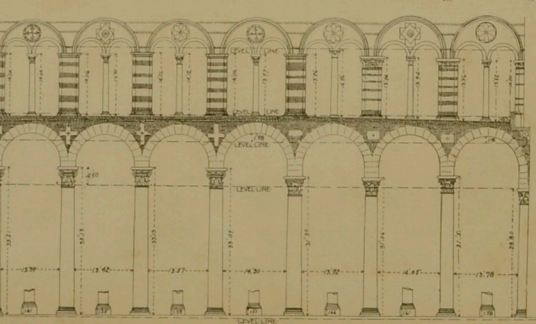
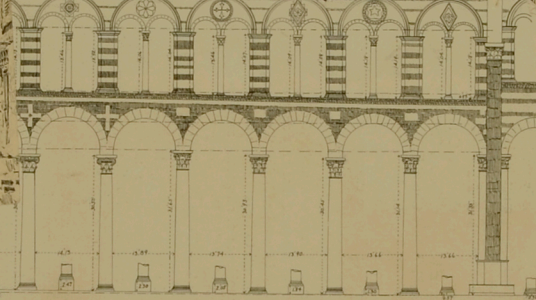
TO CATHEDRAL worthy for its spacious plaza ornamented with statues and classical dignitaries



Professor Goodyear's Photograph of the Leaning Tower of Pisa Taken with Plumblines in the Camera



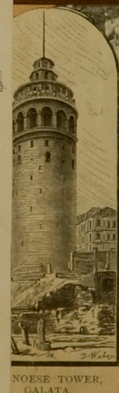
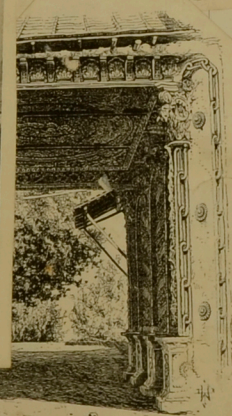
brick. In have you the most century, and bricks and masonry and portion is sometimes comes to contrib- which besques Ferrara. Mantua



PISA CATHEDRAL. SURVEYS OF THE GALLERY BENDS IN ELEVATION.



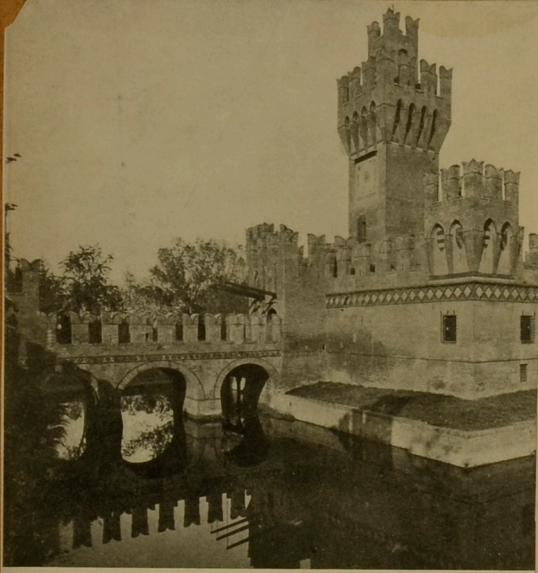
OVER THE PIAZZA DELLA VITTORIA looking toward the Cathedral from the Palazzo Reale, an ancient defensive structure



TORESE TOWER, GALATA



VERONA FROM THE UPPER TERRACE, VILLA GIUSTI.



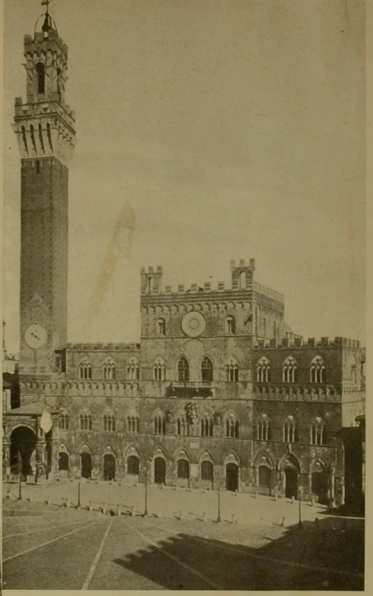
THE CAVAZZA CASTLE AT SAN MARTINO NEAR BOLOGNA SHOWING



THE WESTERN PORTALS.

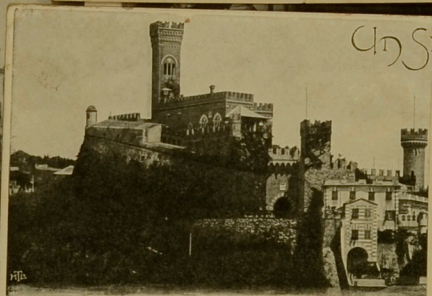


FIG. 8. CHURCH OF S. ANDREA, MANTUA, ITALY.

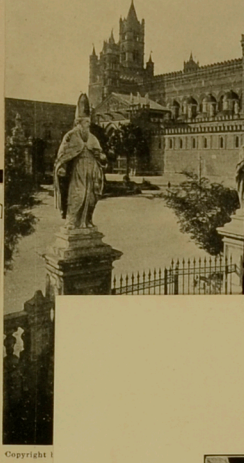


THE PALAZZO AND TOWER, SIENA

Illustrations from "The



GENOVA — Castello De Albertis.



The space

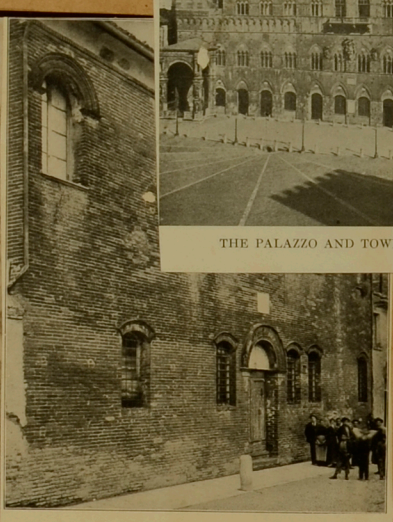
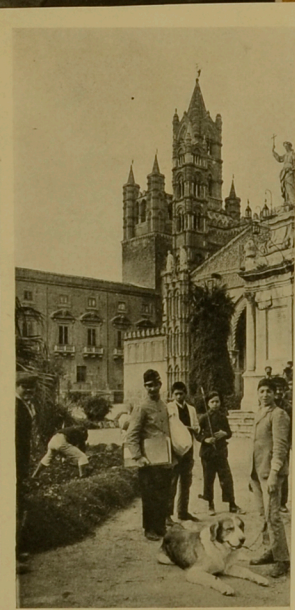
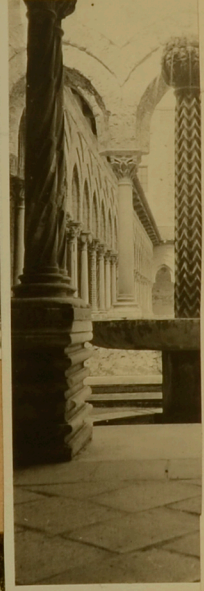
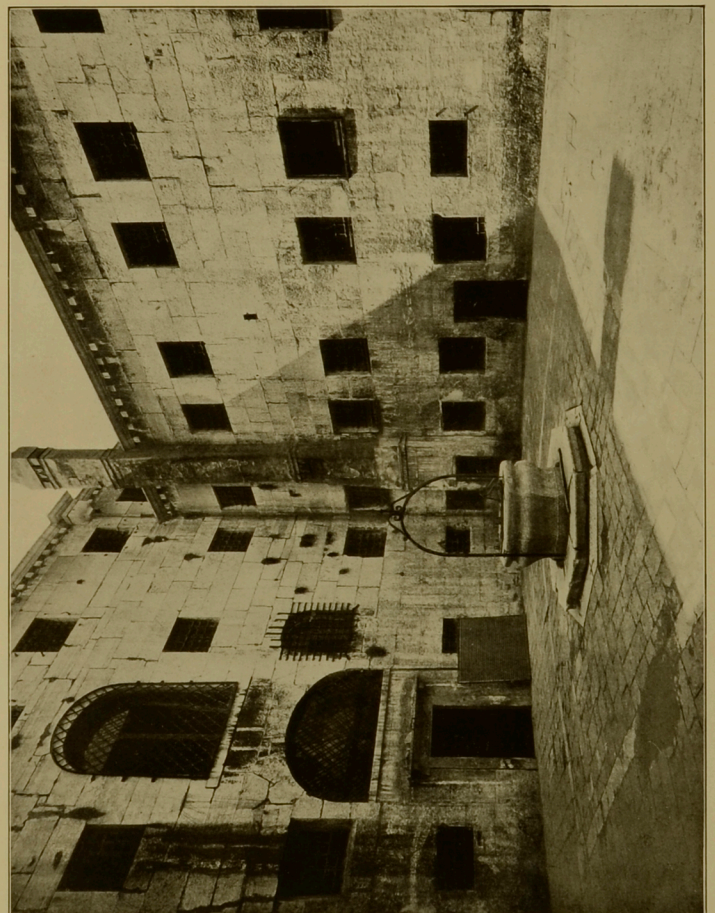


FIG. 1. CASA PAPARELLA, FERRARA, ITALY.



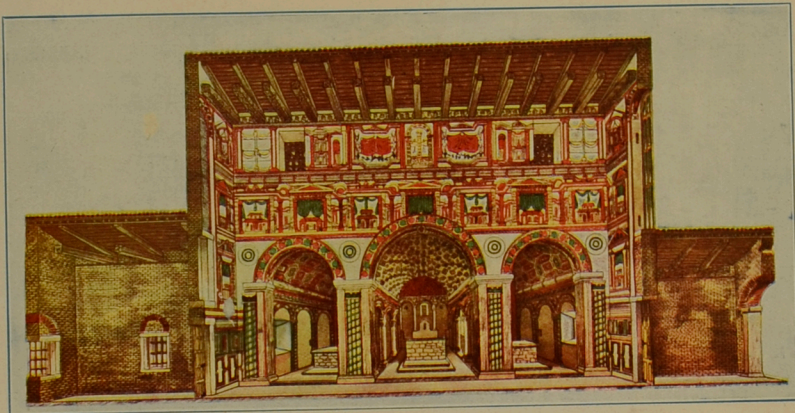
THE CATHEDRA
Which was built in the Twelfth Century by Arch
Englishman, on the site of a more



PRIGIONI DI VENEZIA: IL CORTILE.



106. MENTON. La Vieille Ville.
ND. Phot.



Reconstrucción transversal de las pinturas. Sección transversal por el crucero

como la basílica de Santullano que todavía hoy está cumpliendo el fin para que fue fundado. Es generoso en la aceptación de precedentes, y dice: «No he hecho más que seguir el camino abierto por los arquitectos extranjeros y españoles, que con buen acierto han preferido devolver a los monumentos su primitivo aspecto a verlos convertidos en ruinas, pudiendo citar en nuestro país a los señores Madrazo y D. Demetrio de los Ríos en la Catedral de León, Lampérez en las de Burgos y Guenca, Casanova en la de Sevilla y Velázquez Bosco en la mezquita de Córdoba y en Santa Cristina de Sena.»

Realizó Selgas la restauración—á sus expensas—de Noviembre de 1912 á Mayo de 1913. Inspeccionó los trabajos el entonces cronista de Oviedo D. Fermín Canella, por la Comisión Provincial de Monumentos. Ejecutó las obras el maestro Vega y Mier. Copió las pinturas D. Senén Rivero González Rúa.

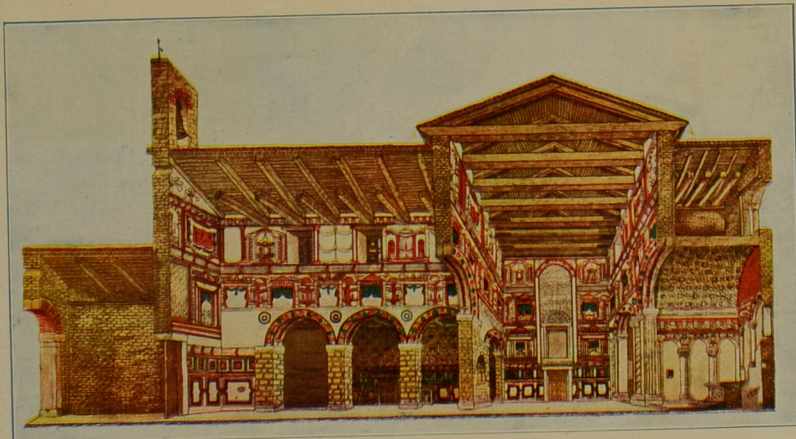
Y es curiosa la nota de las obras nuevas practicadas.

«El pórtico meridional construido con los materiales del primitivo. Todas las láminas de piedra perforadas de las ventanas de la nave y del crucero, excepto la del ábside del poniente que es antigua, por cuya traza se han hecho las otras dos. La cubrición de las naves y crucero. Sólo se han conservado tres vigas tirantes, unos pares y parte de la tabla que ha quedado en su sitio. Los tres altares de los ábsides, aprovechando algunas losas de las mesas antiguas. La mitad superior de la espadaña. La vidriera del gran ventanal del crucero. El coro alto de madera que había sido renovado en el siglo XVIII.»

Se trata de una iglesia románica, de construcción, como es sabido, sólida, que, por ello, ha resistido muy bien el paso de los siglos, de líneas bien definidas que varían poco de unos á otros modelos. Las dificultades de la restauración en obras de tipo más difícil: la catedral gótica ó la mezquita cordobesa, por ejemplo, aumenta en tales términos que cualquier movimiento es delicadísimo, y por mucha que sea la pericia y la buena voluntad que en ello se ponga, siempre quedará motivo para la crítica y el comentario desfavorable.

Sin embargo, tales trabajos suelen hacerse en silencio. Se conoce un plan de carreteras ó de ferrocarriles ó canales de riego y no conocemos el plan de conservación de los monumentos artísticos de España. Acaso esté esbozado, porque en los últimos años se ha dedicado al asunto mayor atención; acaso sea lo más difícil establecer una clasificación y, sobre todo, un orden de prelación; pero sería de desear que fuéramos precisando estas cosas. Ya que es imposible aspirar á que le salga á cada monumento español un D. Fortunato de Selgas.

Luis BELLO



Reconstrucción de las pinturas de Santullano. Sección longitudinal de la iglesia



Palazzo De Marzio - Brindisi (XV secolo)



Strada S. Pancrazio - Taormina



Fig. 7. Ponticella of Bramante, Castello Sforzesco, Milan

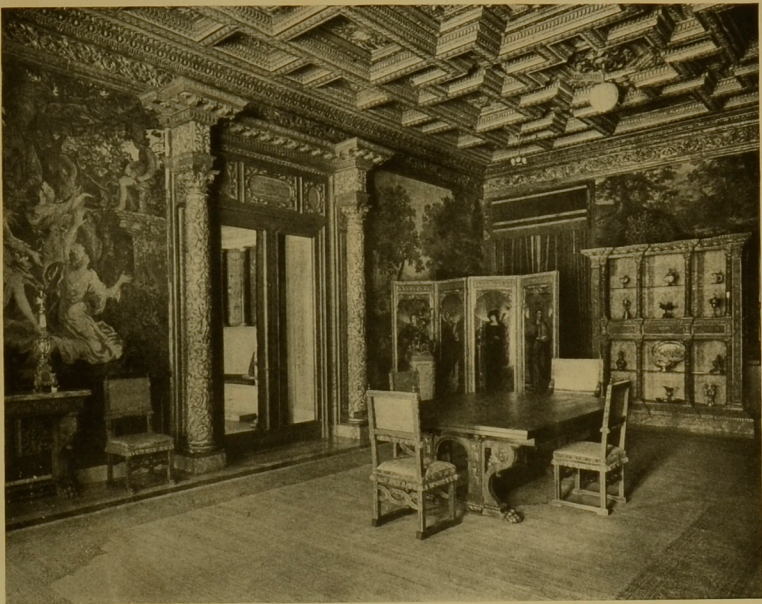


Fig. 8. Detail, Ponticella of Bramante. NORTH ITALIAN BRICKWORK, PART II

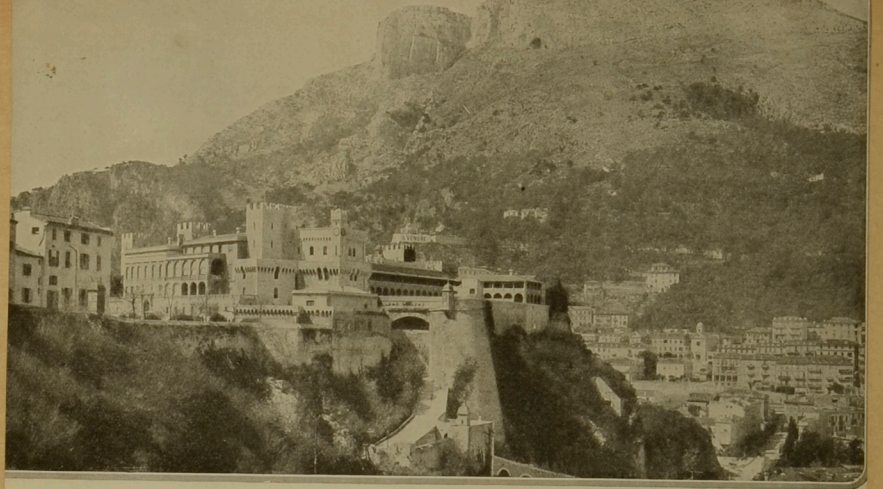


Strada S. Pancrazio - Taormina

Crupi N° 64



THE DINING ROOM

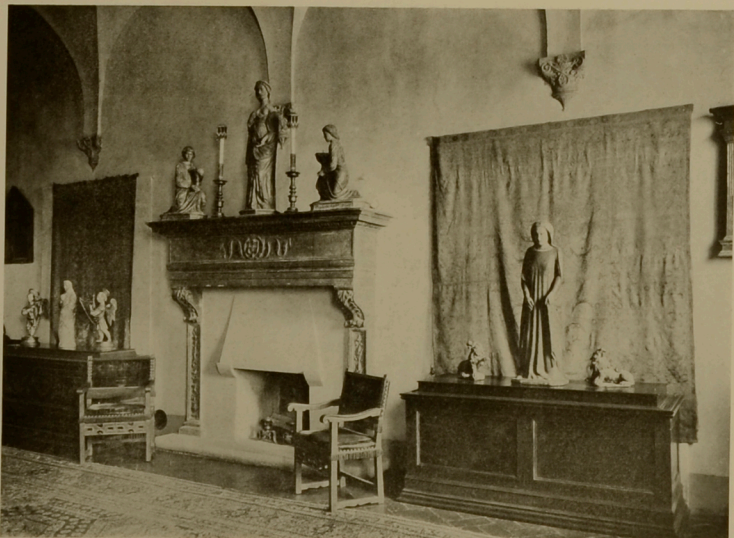


Set against the rocky promontory of the "Tête de Chien," high above Monte Carlo, is the palace of the Prince of Monaco

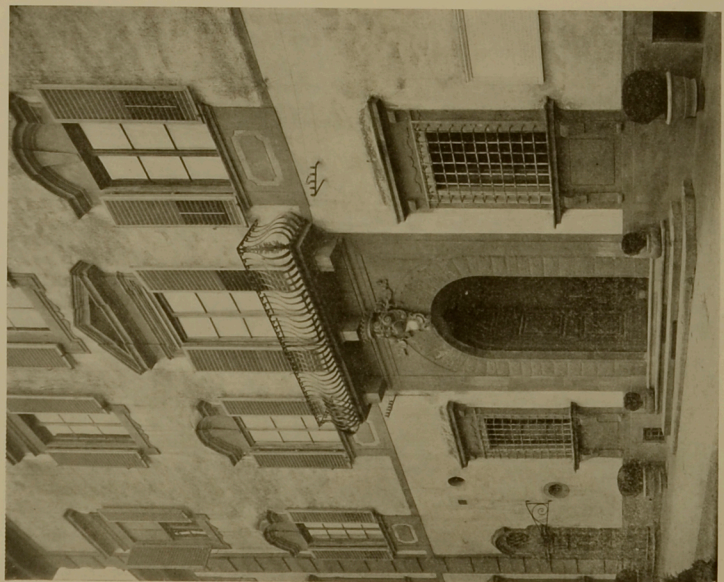


THROUGH THE ARCHES OF ANTIQUITY

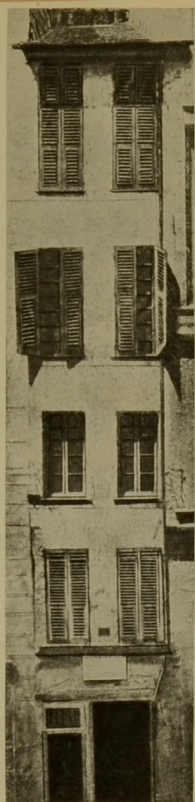
comes the seductive charm of this ancient Swiss village in the Lower Engadine. Zuoz is its name. It sounds like a Biblical prophet and also has the fascination of great age. These ancient walls have stood unchanged for centuries



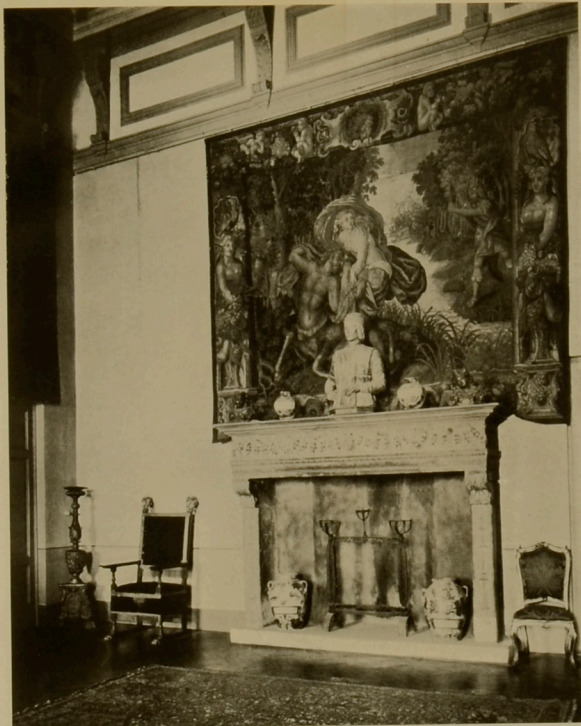
DINING ROOM FIREPLACE - LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



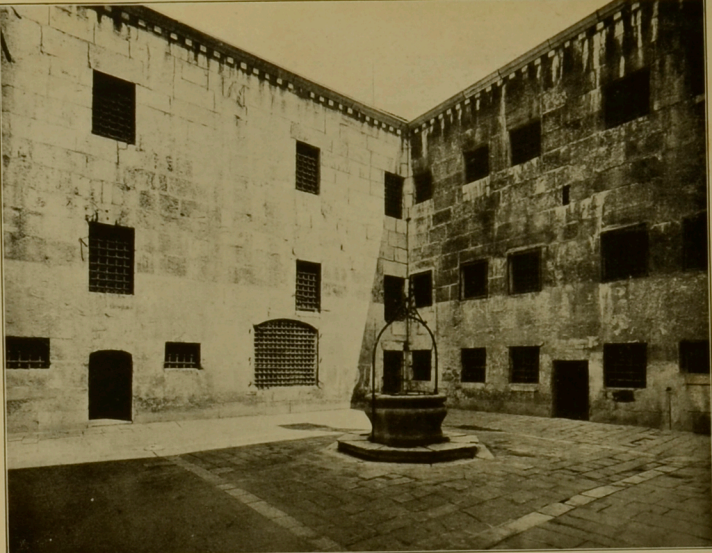
NORTH DOOR-LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



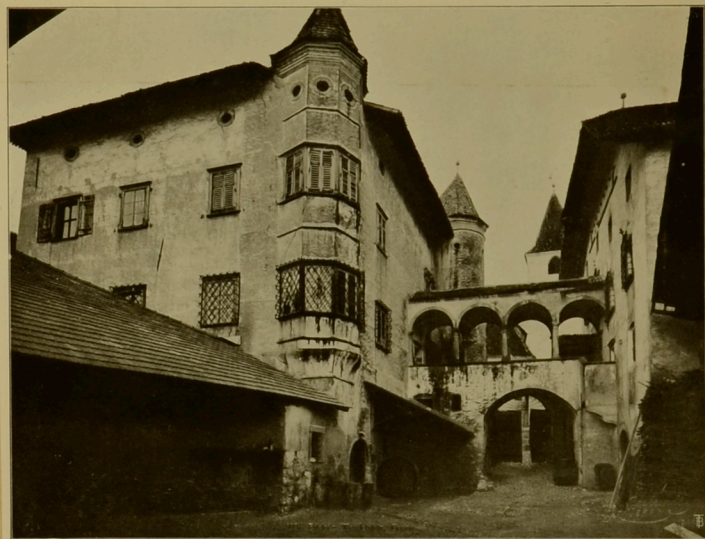
Photograph Courtesy Municipality of Genoa
THE HOUSE OF COLUMBUS AS IT WAS
The fame of this five-story structure was lost for centuries. The photograph shows the house before the adjacent structures, which helped to support it, were demolished (see page 345).



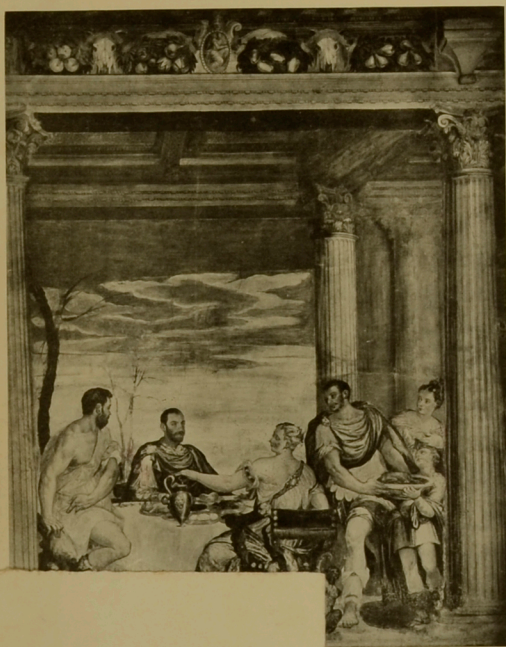
FIREPLACE IN BALL ROOM—LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



PRIGIONI DI VENEZIA: PARTICOLARE DEL CORTILE.



APPIANO: CASA ANTICA.



SALA—LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.

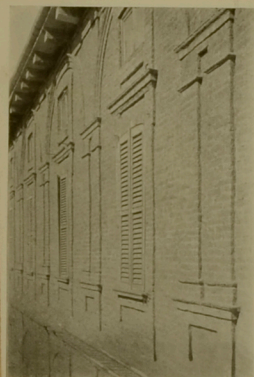


Fig. 14. S. Alessandro, Milan—Detail of Court in Rear

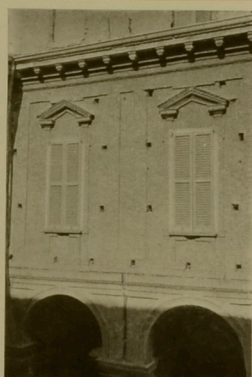
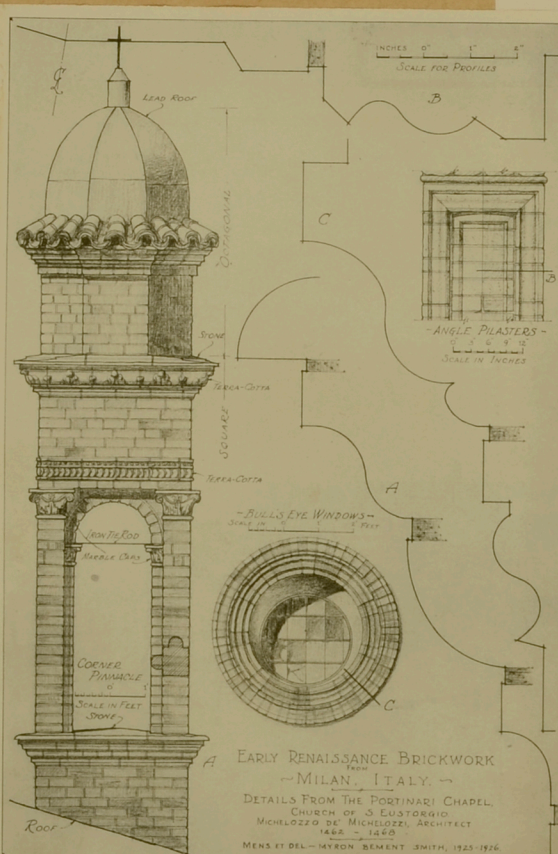
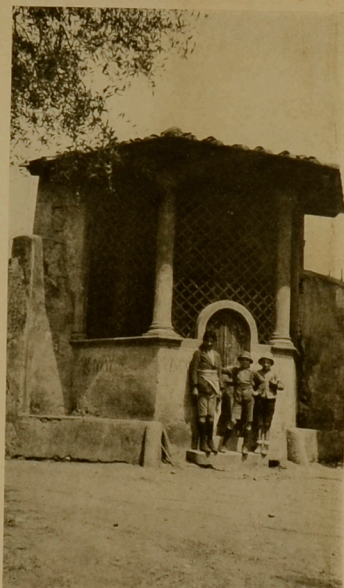


Fig. 15. Seventeenth Century Palace, Milan—Detail in Courtyard.



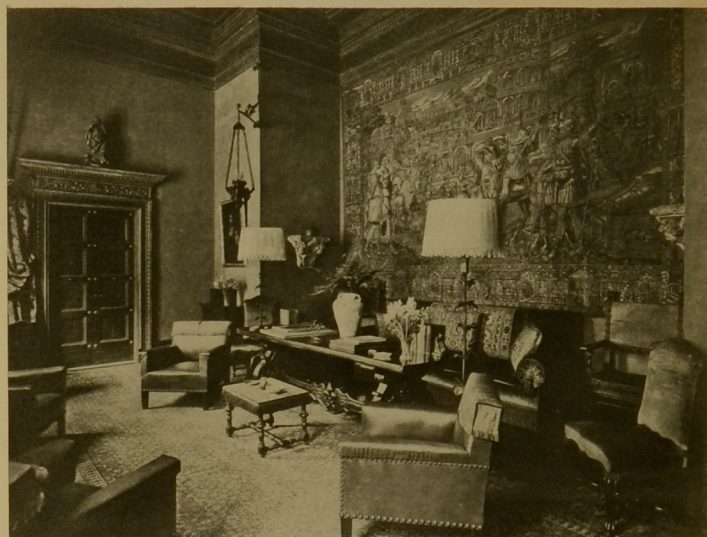
EARLY RENAISSANCE BRICKWORK—MILAN, ITALY.

DETAILS FROM THE PORTINARI CHAPEL, CHURCH OF S. EUSTORGIO, MICHELOZZO DE MICHELOZZI, ARCHITECT 1462-1465. MENS ET DEL—MAYRON BEMENT SMITH, 1925-1926.



ITALIAN ROAD-SIDE SHRINES, NEAR FLORENCE

REPRODUCED FROM PHOTOGRAPHS BY ROBERT M. BLACKALL
THIRTY-FIFTH HOLDER OF ROTCH TRAVELING SCHOLARSHIP



THE LIBRARY, RESIDENCE OF OAK-
LEIGH THORNE, ESQ., NEW YORK CITY.
ALBERT JOSEPH BODKER, ARCHITECT.



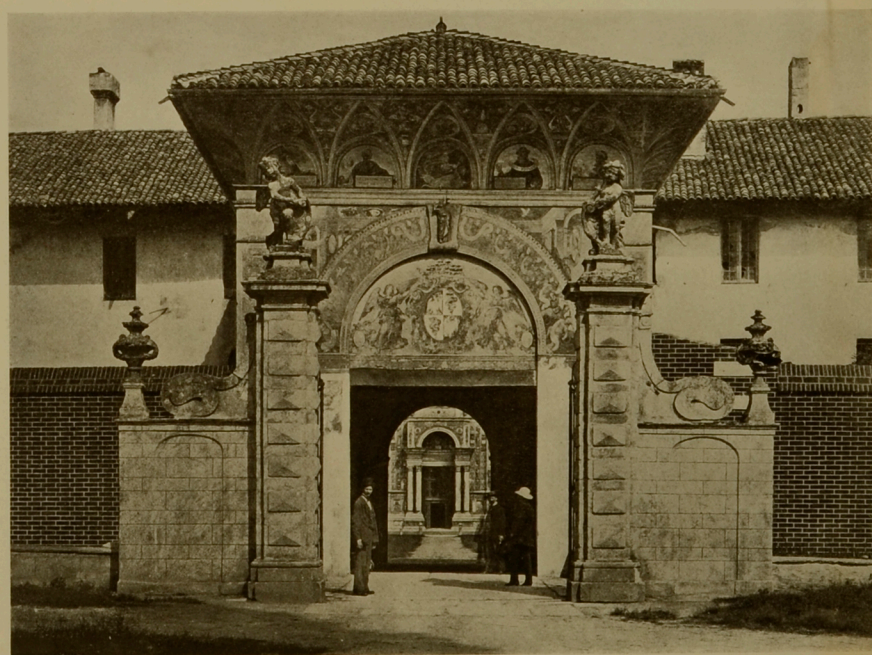
PALAZZO PODESTA, GENOA, ITALY



N° 1374. Catania Chiosstro dei Benedettini



ANDREA PALLADIO—Designer.

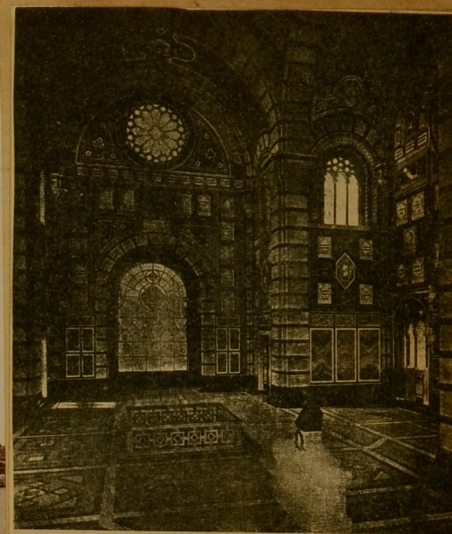


GATEWAY, PAVIA

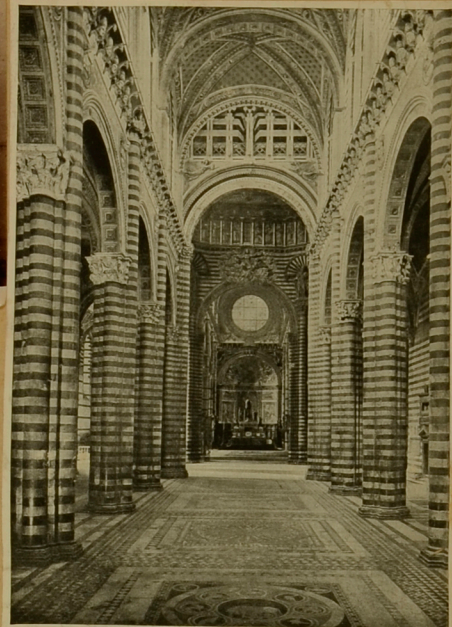


1361 Palermo Monte Pellegrino

Sommer - Napoli



Interior of Cathedral



INTERIOR OF THE CATHEDRAL OF SIENA



TIVOLI - Villa d'Este (Lo Scalone)



BOZAR - ENTRÉE DE LA POISSONNERIE

of things was the architecture—medieval castles and Renaissance villas among their dark cypresses, stone cities on hill tops, old gardens with terrace walls crumbling above blue water, all flooded with sunlight, and steeped in history and story. Thousands of forgotten builders have recorded their sensitiveness to beauty and significant form in innumerable slender towers, startling walls, and the curves of windows and arches. The Italian of the late Middle Ages and the Renaissance seems to have lived more intensely, vividly, keenly, than is the fortune of most places and generations. Every little walled city has its own chronicle of heroes and hot little wars. Everywhere there were builders and sculptors who put into their work some of the keenness which they saw and felt. This is the primary reason why their aspect of things in Italy is so eloquent. In many countries the past sleeps in the architecture; in Italy it is awake.

And Mr. Hielscher, with his camera merely, has caught some of this vividness. Brown- ing's Fra Lippo Lippi says:

"Have you noticed now Yon Cullion's hanging face? A bit of chalk.

"And trust me but you should though."

"I have spent many hours and days in the

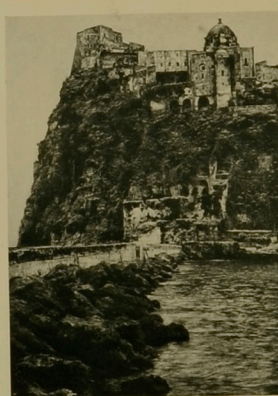
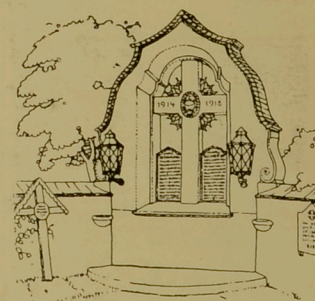


Illustration from "Picturesque Italy, Architecture and Landscape."



ARCH. MARIO AMMON - BOLZANO.

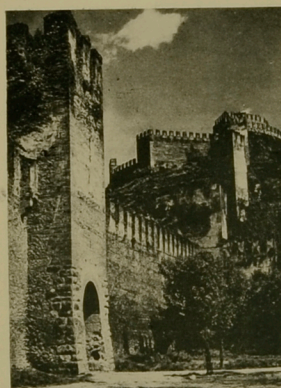


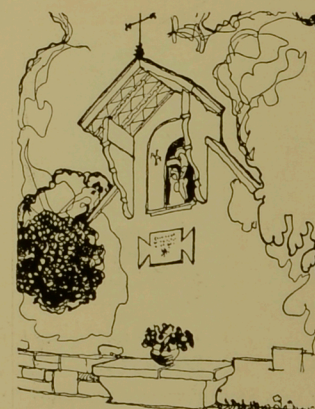
Illustration from "Picturesque Italy, Architecture and Landscape."

Piazza San Marco, the Piazza della Signoria, in the steeped streets of Umbrian hill towns, and Mr. Hielscher's plates remind me of innumerable things forgotten or never noticed.

ARTHUR W. COLTON.

L'Architettura Rusticana Nell'Arte Italiana, by Giulio Ferrari. Hoepli, Milano. American Agent, Helburn

Mr. Ferrari's book is also one of a series (Collezione Artistica Hoepli). There are two hundred and fifty plates of various kinds, photographs, drawings, engravings and many colored prints. Mr. Ferrari is the curator of the Royal Museum of Industrial Art in Rome, and his work is of interest not only to the architect but to the student of social history. The illustrations of the Preface are largely drawn from Roman remains and types of rustic building outside of Italy. The remaining plates are arranged by regions, each plate with an identifying and descriptive legend. It is a detailed study of the Italian house, and mainly the houses of the poor, the existing types and features and their localization. The varied antecedents of Italy are recorded in the multiplicity of these types. The prehistoric con-



ARCH. GIORGIO WENTER-MARINI - TRENTO.

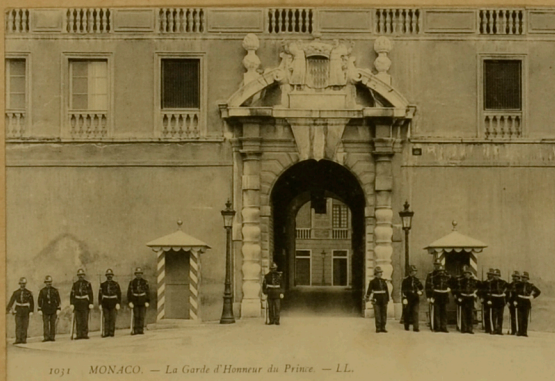
premi sono stati assegnati agli Arch. Petek, Sottasas, Wenter-Marini, due successivi al dott. Merlet ed all'Arch. Zotti, ed altri due ancora ai sigg. Santifaller e Welthenmeyer; degni



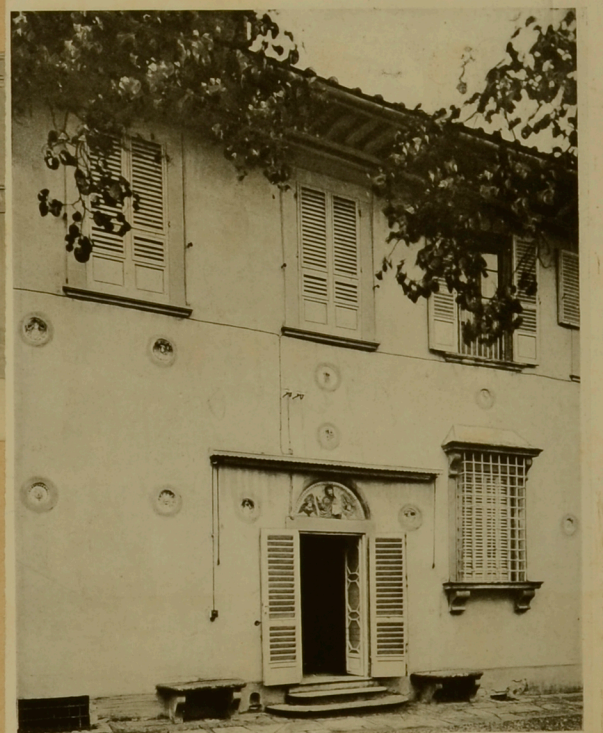
(Ed.^{ma} Alinari) P. I. N.° 9080. SIENA - Loggia del Papa. (Antonio Federighi.)



PALAZZO UGUCCIONI, FLORENCE



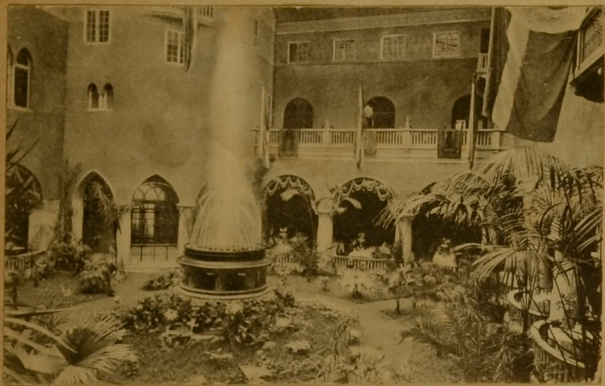
1031 MONACO. — La Garde d'Honneur du Prince. — LL.

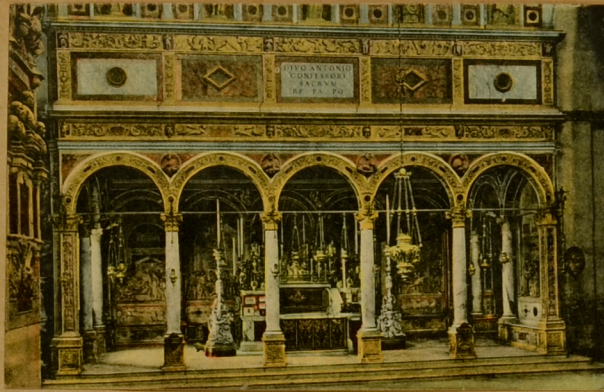


HOUSE DOOR—VILLA PAZZI, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



NÎMES LA VIEILLE VILLE.





© The Architectural Forum
PIAZZA DOORWAY, PALAZZO DORIA A FASSALO, GENOA

The Forum Studies of European Precedents; Plate 12



Photograph by Morgan Heiskell
A PROCESSION DURING THE FEAST OF SAN COSTANZO, THE PATRON SAINT OF CAPRI

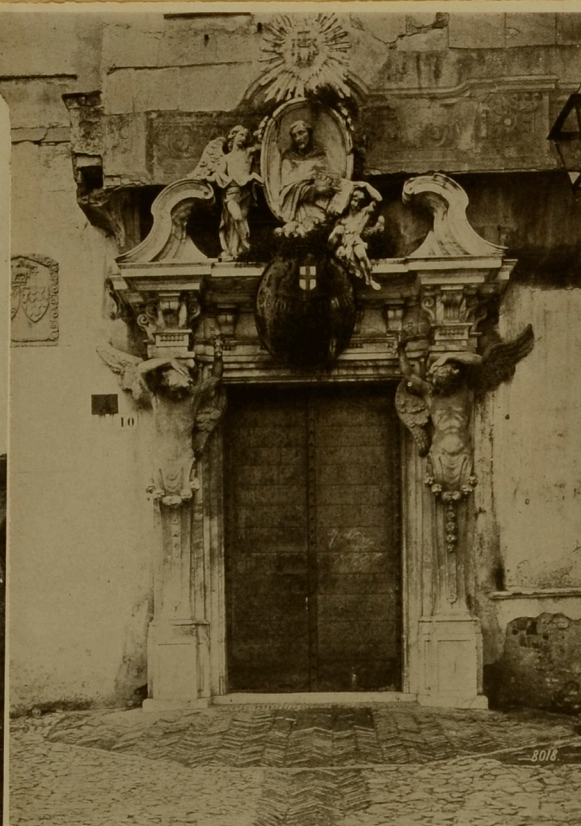


LA VIEILLE RUE, MENTON, FRANCE
A paved way to the cathedral, with houses on the left bordering the sea.

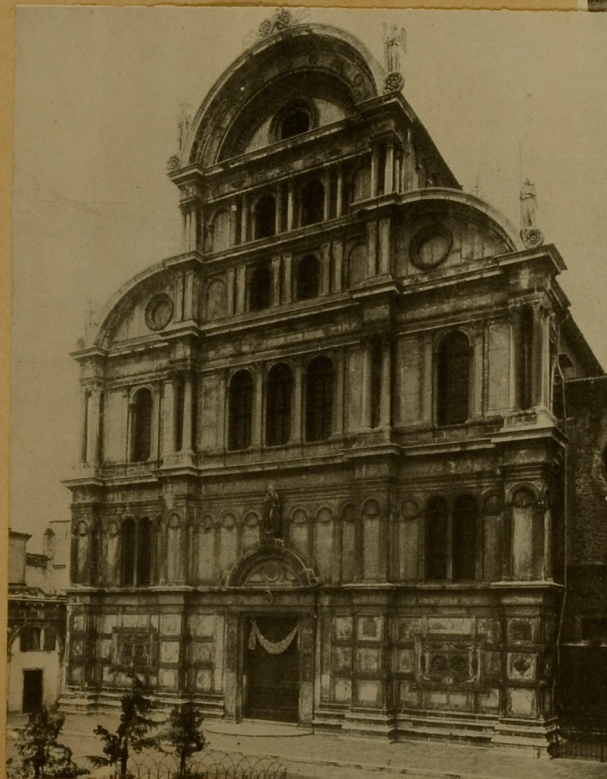


© The Architectural Forum
DOORWAY, PALAZZO PODESTA, NO. 7 VIA GARIBALDI, GENOA

The Forum Studies of European Precedents; Plate 13



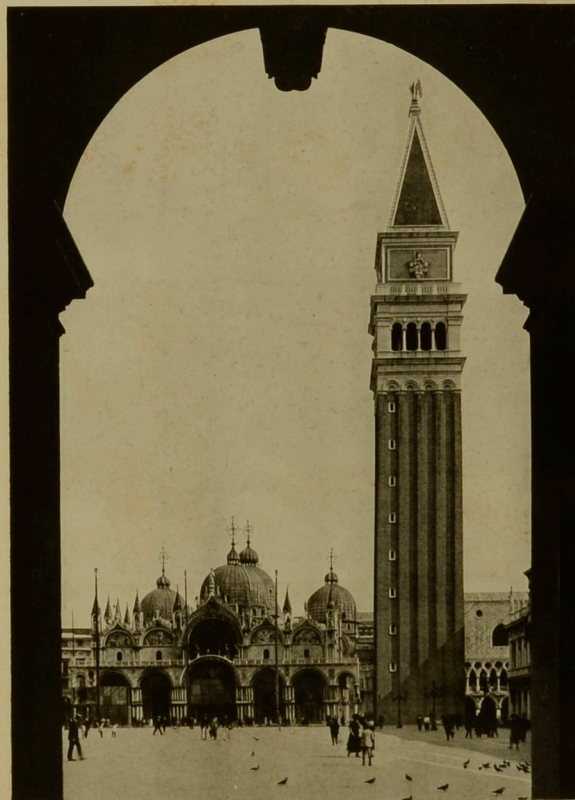
DOOR OF A HOUSE IN GENOA



FAÇADE, CHURCH OF S. ZACCARIA, ALINARI, ITALY



112. FIRENZE Veduta del Ponte.



© Donald McLeish

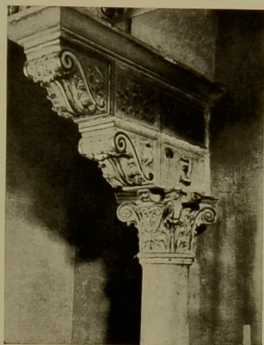
THE PIAZZA OF VENICE THE CHURCH OF ST. MARK, AND THE NEW CAMPANILE
The domes of St. Mark reflect a Byzantine influence. The new Campanile, 322 feet high, is an exact reproduction of the original bell-tower, begun in 874, which fell in 1902. Pigeons are said to have been kept in the square since the crusader Dandolo received valuable information by carrier pigeons while besieging Candia. They were formerly fed at the expense of the city, but are now dependent upon the charity of visitors.

RAVENNA OF THE RENAISSANCE

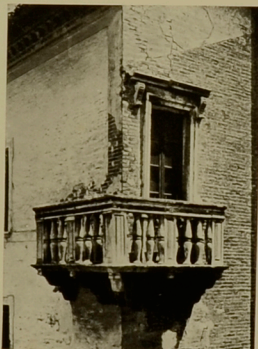


129. — LOGGIA OF THE GARDEN OF THE PORTUENSES.

(Phot. Nornfi).



130. — S. AGATA — CAPITAL AND BRACKETING.

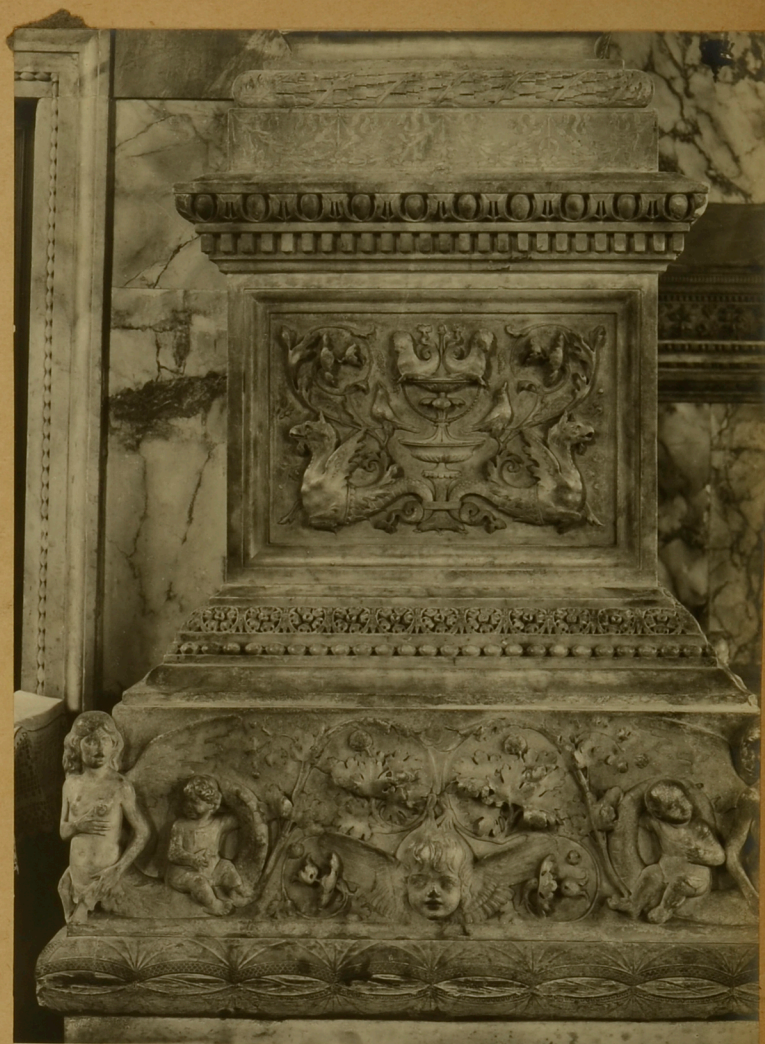


131. — BALCONY OF THE CASA GRAZIANI.

(Phot. L. L. d'Arti Grafiche).

121

16



Edizione inalterabile.

VENEZIA - Chiesa dei Miracoli - altro basamento - Lombardo.



(Ed. Alinari) P. L. N. 12963. VENEZIA - Chiesa di Santo Stefano. Monumento a Jacopo Suriano. (Scuola Lombardesca. XVI secolo.)



Fig. 520 — Venezia, Chiesa dei Miracoli: Fregi nella base dei pilastri dell'arcone. (Fot. Alinari).

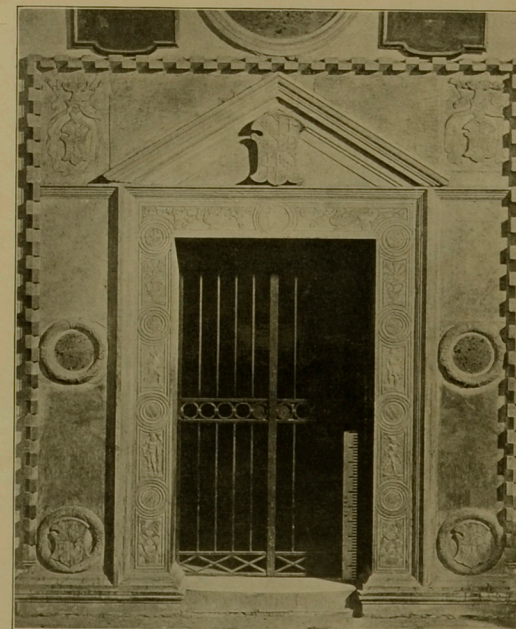
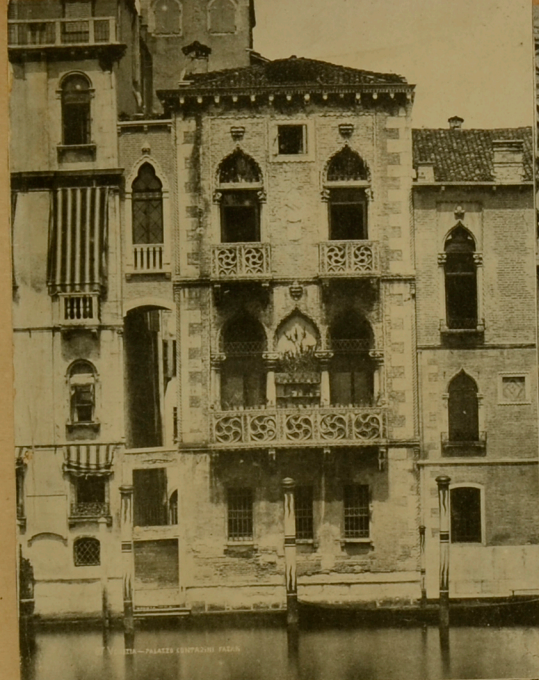


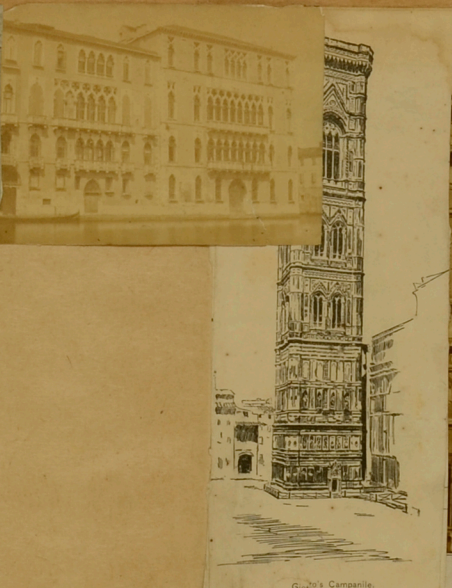
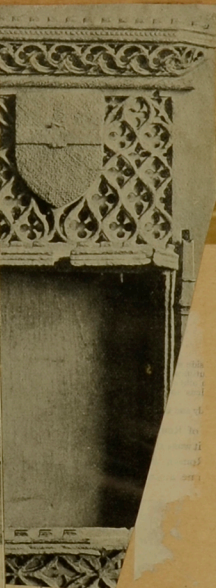
FIG. 9.—AN INTERIOR DOORWAY.

The Church of St. Francis at Rimini.

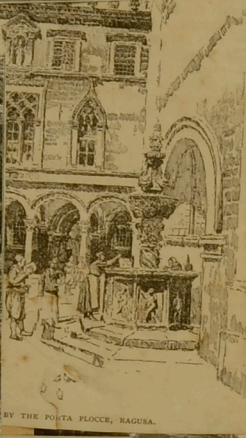
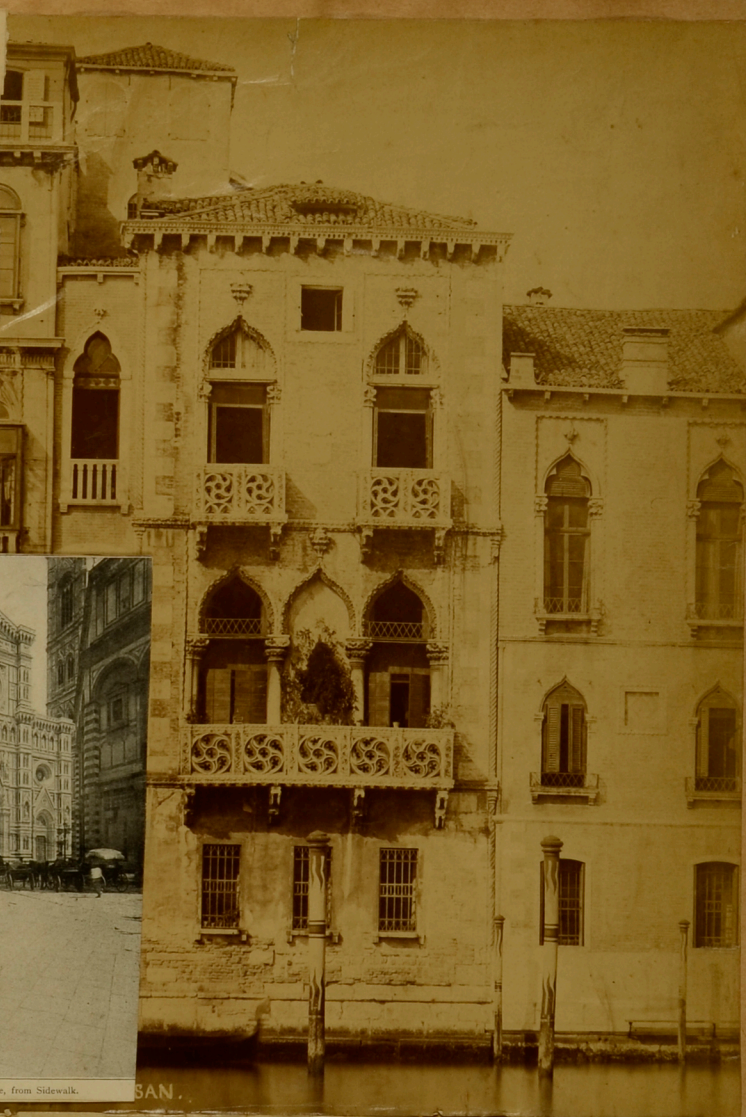
Leo Battista Alberti, Architect.



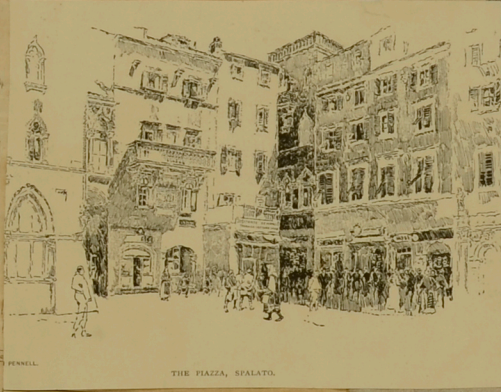
MONAS' PALACE.



Giulio's Campanile.



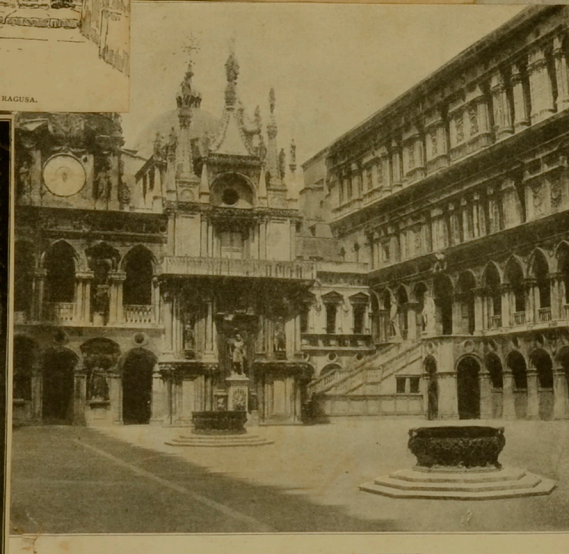
BY THE PORTA FLOCCO, RAGUSA.



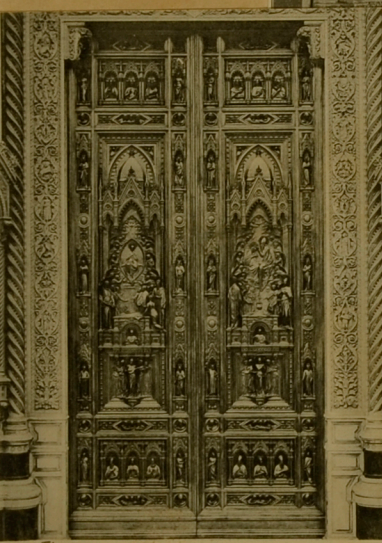
THE PLAZZA, SPALATO.



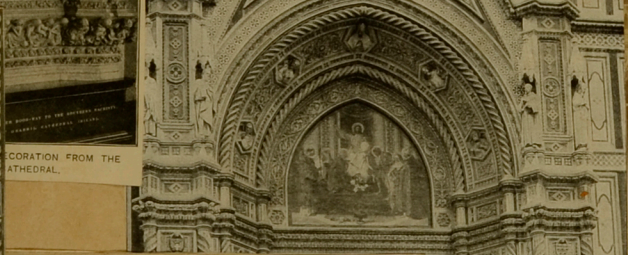
The Cathedral of Florence, from Sidewalk.



THE PRINCIPAL COURTYARD IN THE DOGE'S PALACE, VENICE.



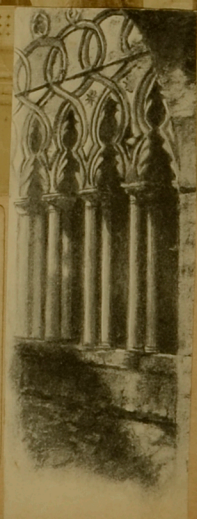
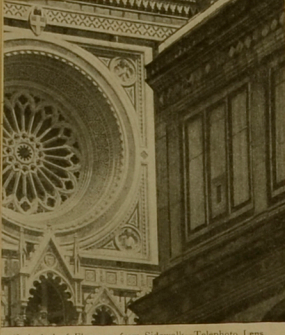
Firenze Porta nuova in Braccio del Duomo



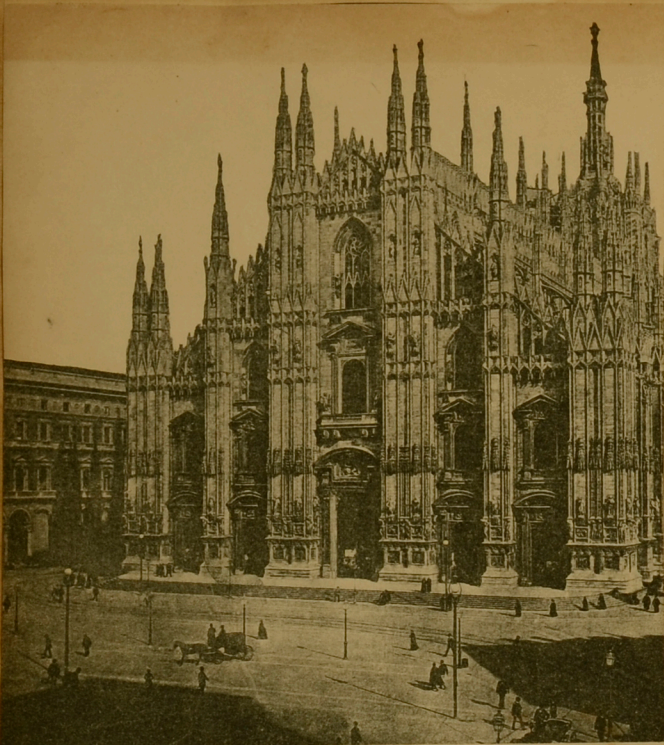
ORATION FROM THE CATHEDRAL.



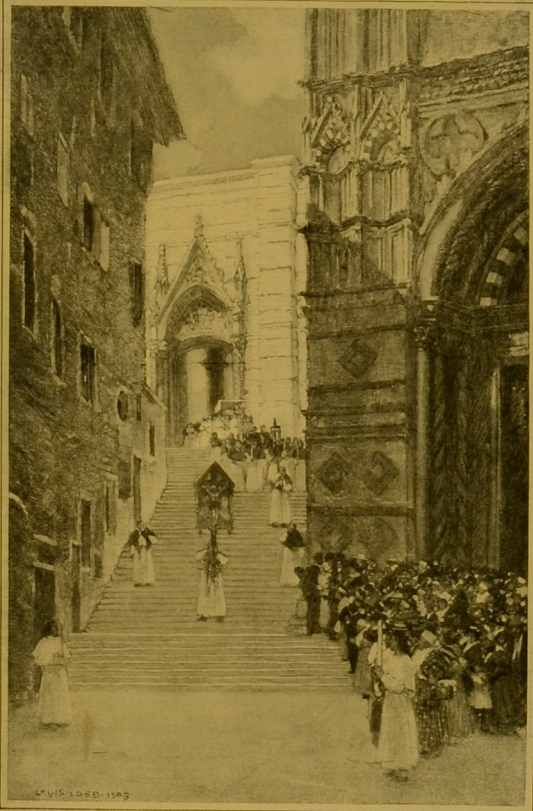
side of Baptistry—Telephoto Lens.



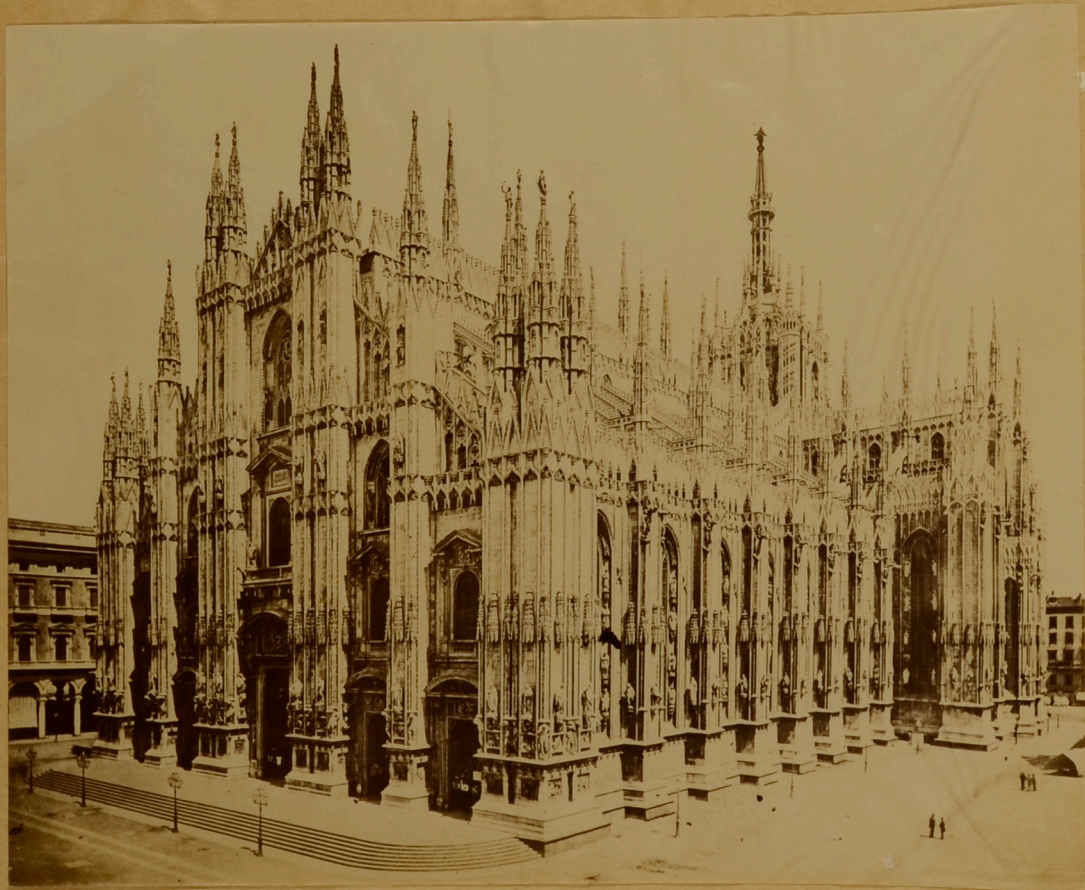
Cathedral of Florence, from Sidewalk—Telephoto Lens.



The Cathedral Milan

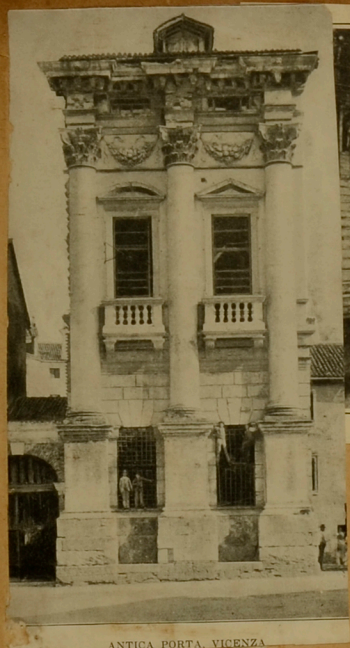


THE ANNUAL FESTA, SIENA

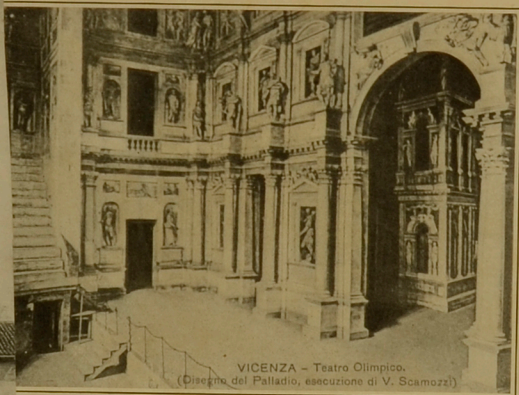






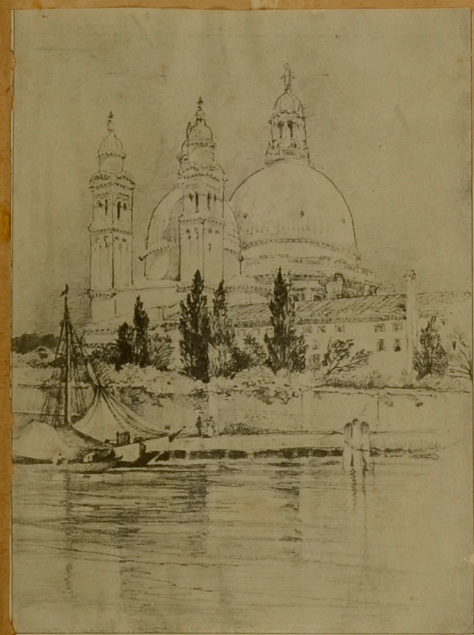
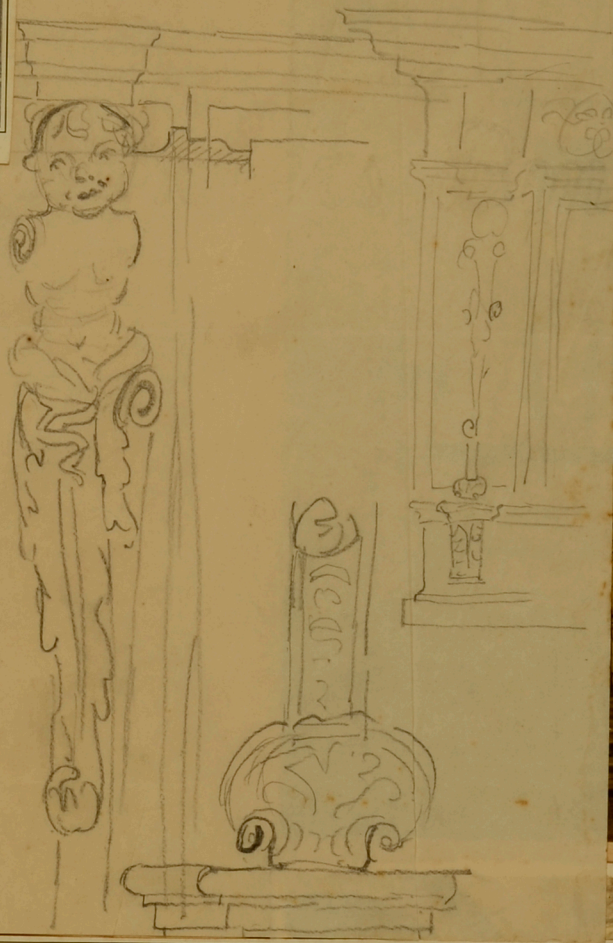


ANTICA PORTA, VICENZA

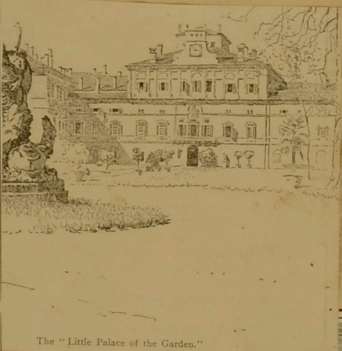


VICENZA - Teatro Olimpico.
(Disegno del Palladio, esecuzione di V. Scamozzi)
SIDE VIEW OF THE STAGE

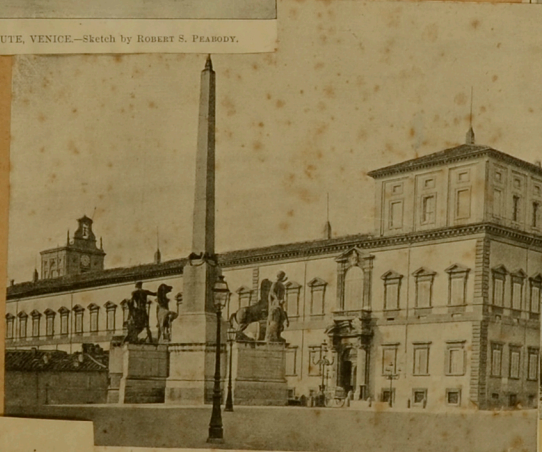
Frame at
Farmholm
Sept 30. 1907.



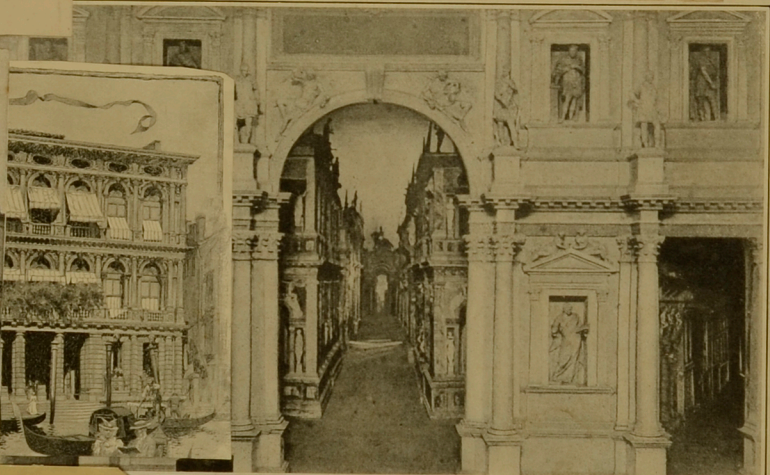
SANTA MARIA DELLA SALUTE, VENICE—Sketch by ROBERT S. PEABODY.



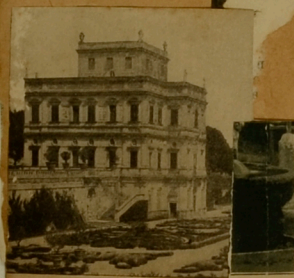
The "Little Palace of the Garden."



Exterior of the Quirinal.



OLIMPIO, VICENZA, ITALY. FULL VIEW OF THE STAGE FROM THE AUDITORIUM

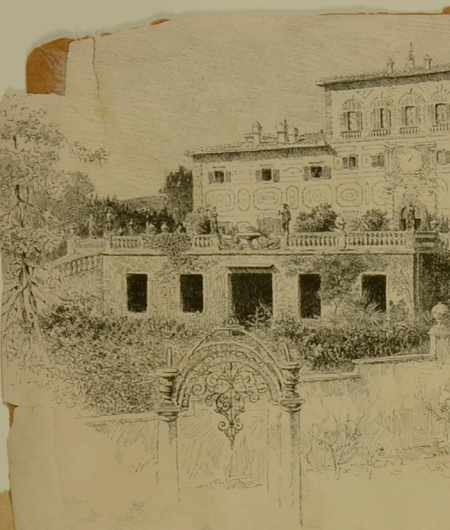


THE CASINO OF THE VILLA PAMPHILI

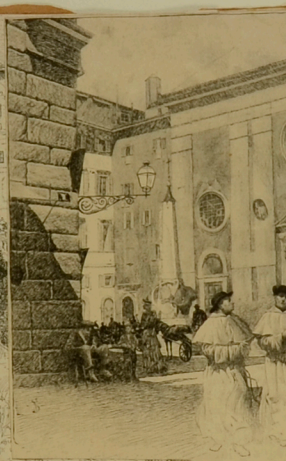


N. 1018 - Castello del palazzo vecchio. (Firenze)

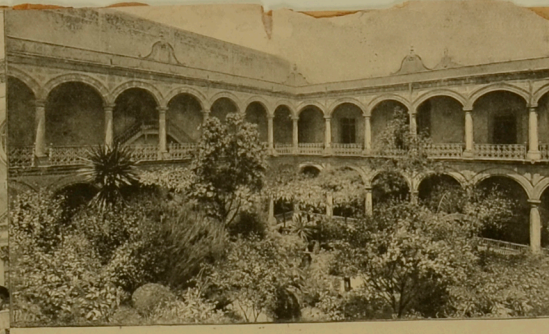




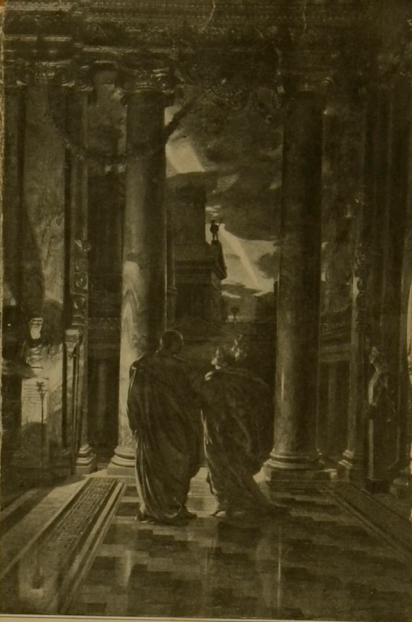
THE VILLA PALMIERI (where, according to tradition, Boccaccio retired with his friend during the plague in Florence)



SANTA MARIA SOPRA MINERVA



NATIONAL CONSERVATORY OF MUSIC,
In the building of the first American university.



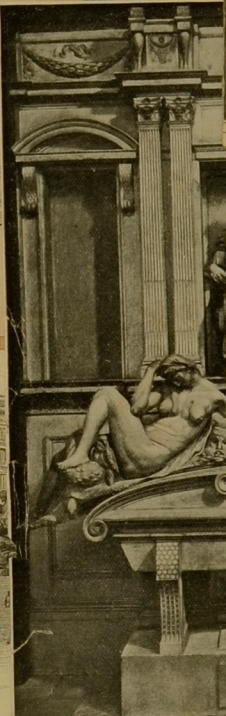
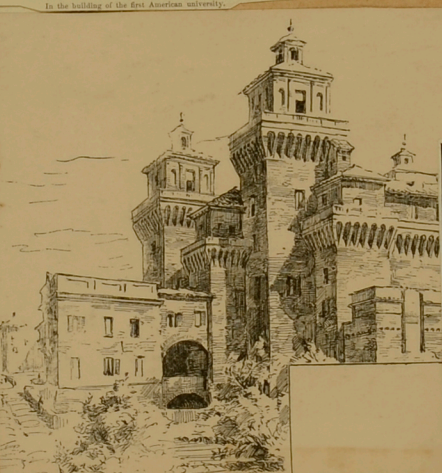
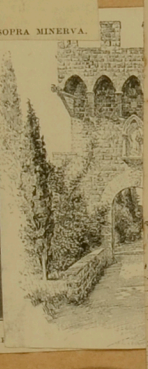
The Isles of March. (1834)



ST. PETER'S AND THE VATICAN, PIAZZA DI SAN PIETRO.

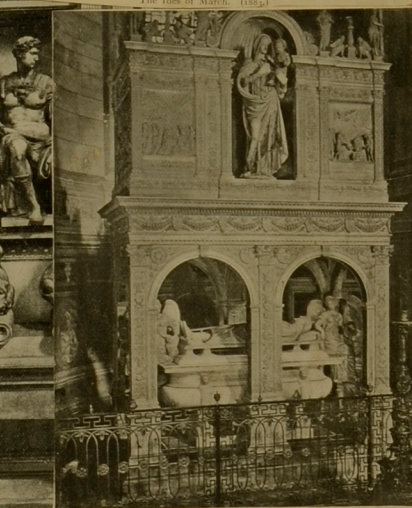


SQUARE FROM WHICH THE VIA FLAMINIA STARTS



ENTRANCE TO THE MUSEUM

From "Vasari's Lives of the Painters."



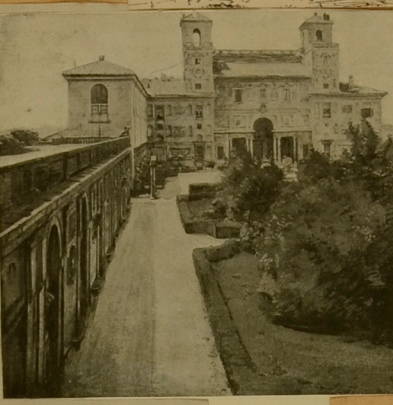
MAUSOLEUM OF GIAN GALEAZZO, CERTOSA OF PAVIA.



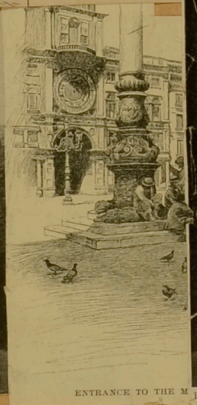
Gradiata della Trinità de Monti



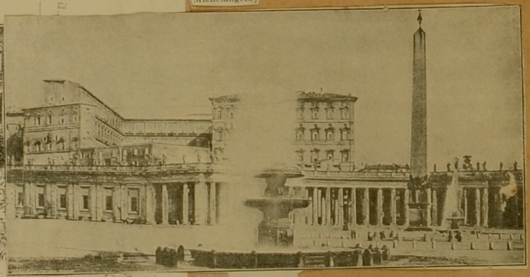
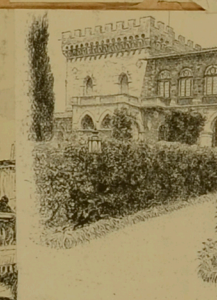
HALF-TONE PLATE ENGRAVED BY J. TONNEY.
THE STREETS OF VENICE.



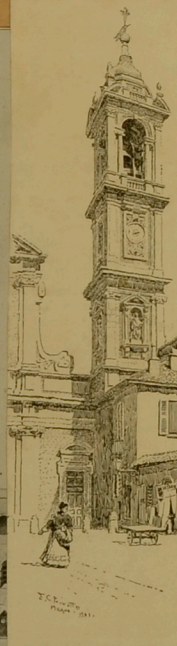
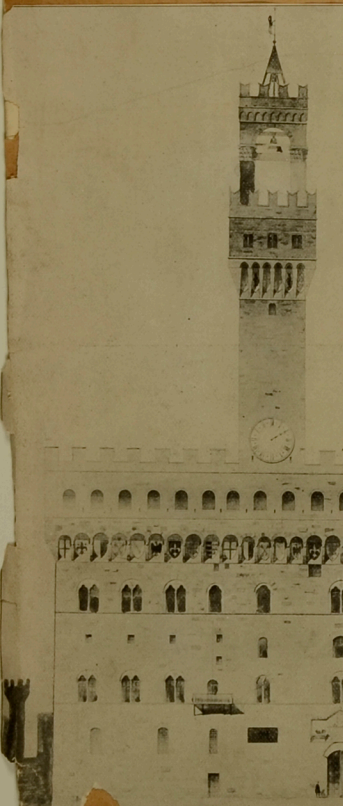
THE VILLA MEDICI



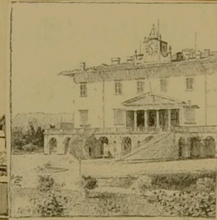
TOMB OF GIULIANO DE' MEDICI
(Michelangelo)



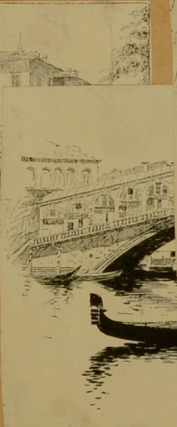
The Vatican



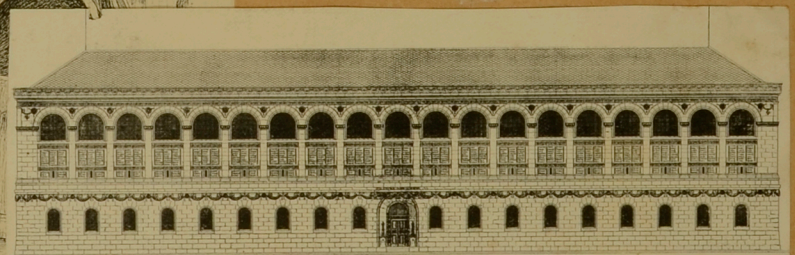
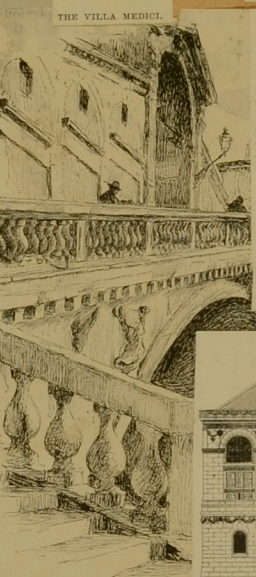
The Tower of S. Stefano.



The Royal Villa Poggio a Caluso.

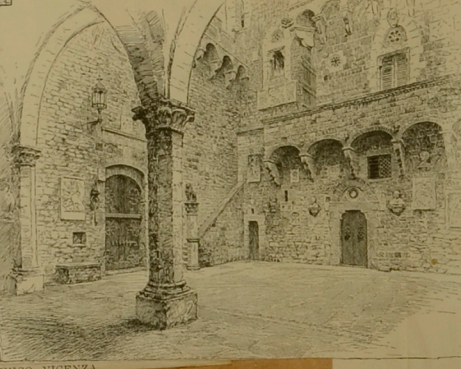
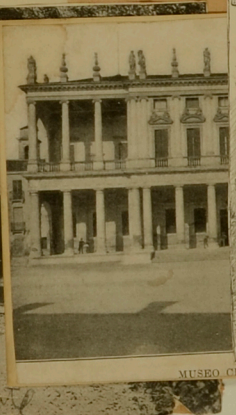


The Rialto.



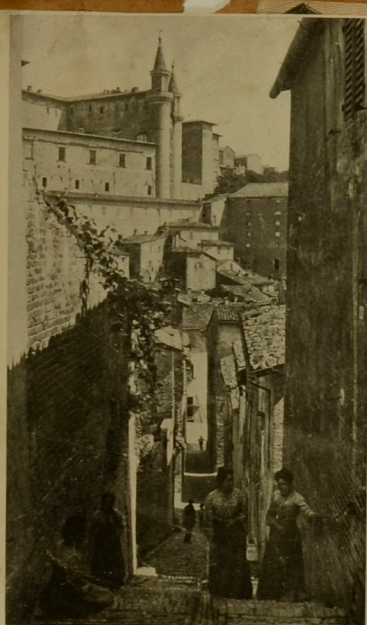
Paris, France.

FIG. 74.—BIBLIOTHÈQUE STE. GENEVIÈVE.



MUSEO CIVICO, VICENZA

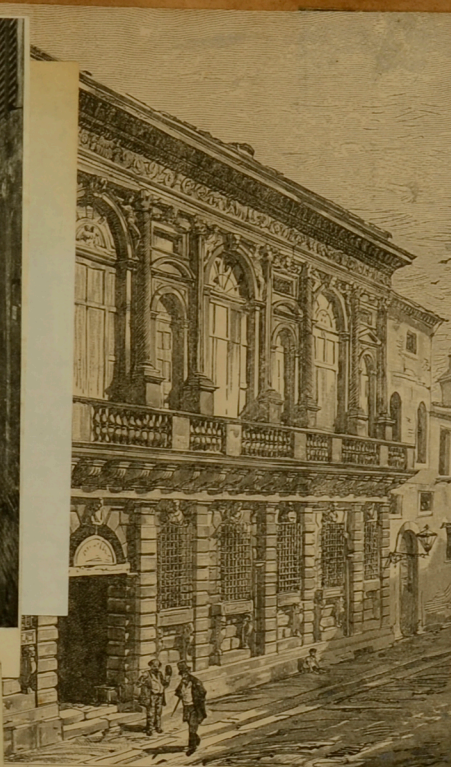
VIEWS OF THE CASTLE



A STREET IN URBINO



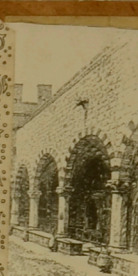
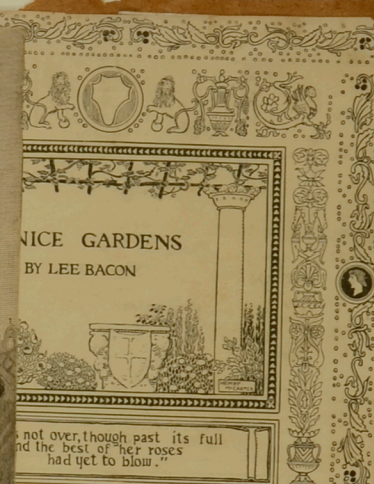
Hill Towns of Italy



PALAZZO BEVILACQUA



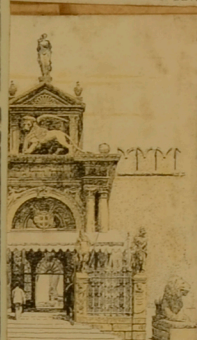
LIBRARY OF ST. MARK'S



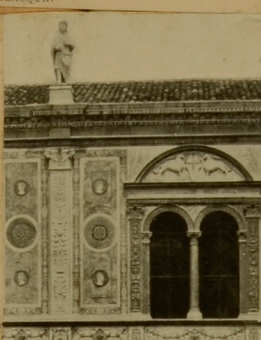
Santa Maria Della Salute, Venice



CHI, ZILARI, VICENZA



ARSENAL GATE

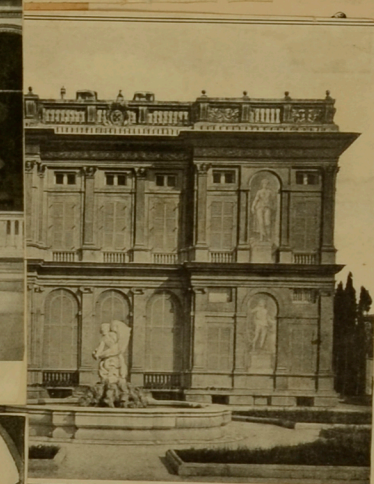


FOUNTAIN OF TREV

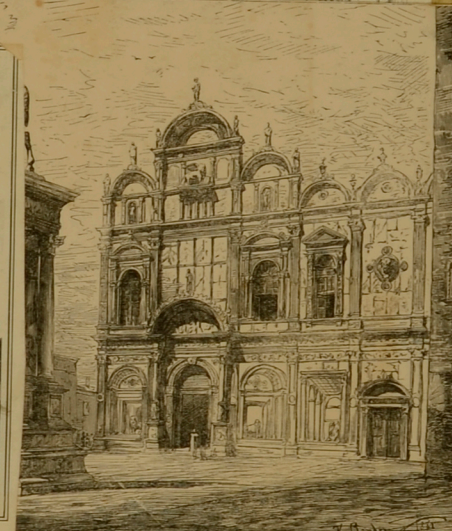
Copyright, Marzilli



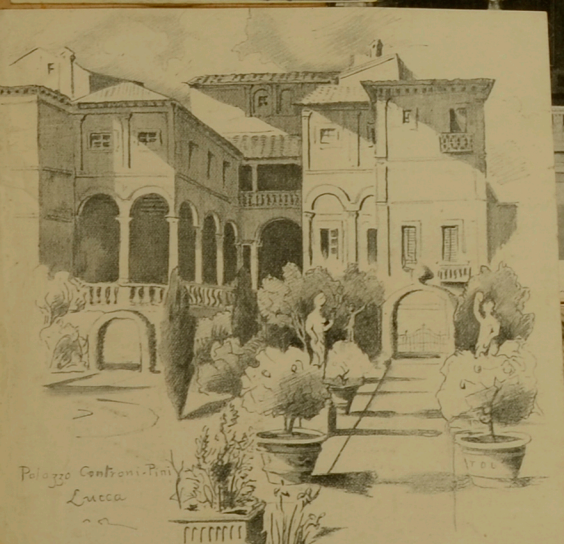
PALAZZO DEL CONSIGLIO



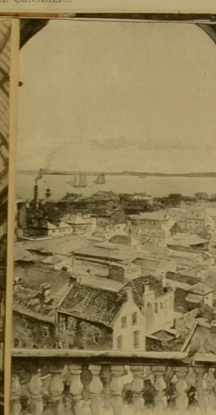
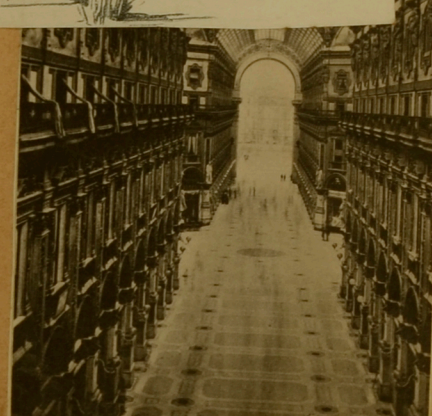
WHERE "OLD CURIOSITY SHOP" WAS WRITTEN



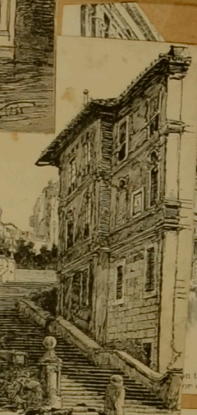
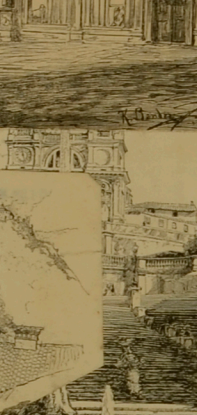
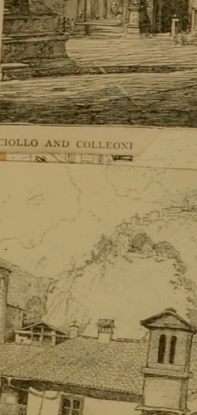
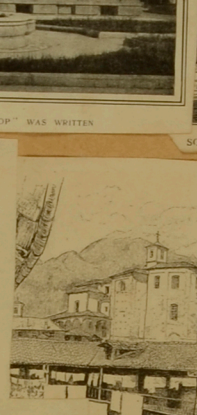
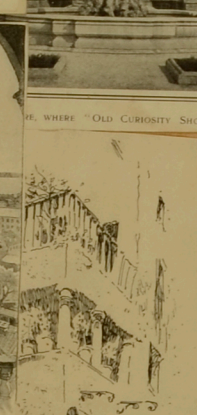
SCIOLO AND COLLEONI



Palazzo Geronzi, Lucca

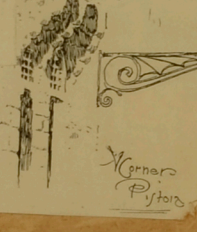


FROM ST. MICHAEL'S CHURCH



THE BRIDGE OF SIGNS

ON EACH HAND



Vernere Pistorio

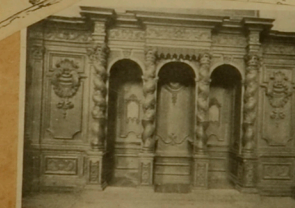
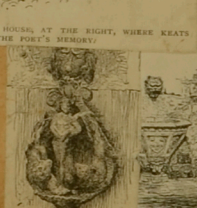
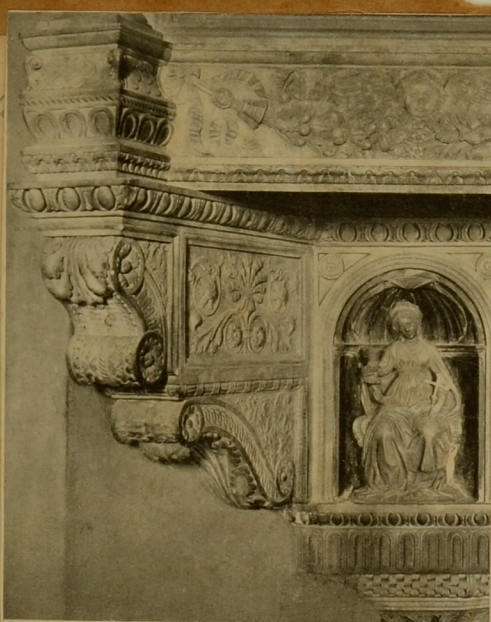


Fig. 62. A Confessional Box, St. Loup, Namur.



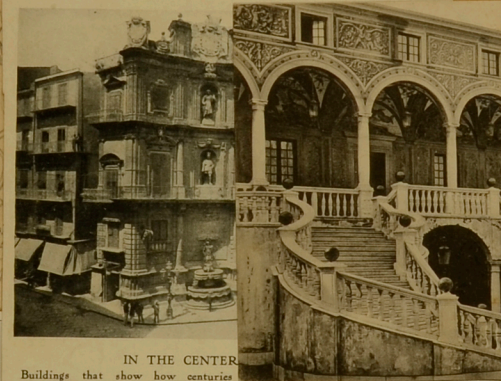
Venetian Bronze Knocker



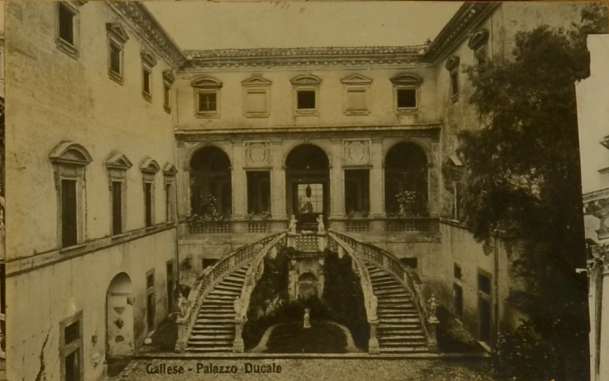
DETAIL OF PULPIT, CHURCH OF S. CROCE, FLORENCE



AN ITALIAN VILLA AND GARDEN AT LAKE COMO
The villa Melzi, at Bellagio, a charming combination of art and nature



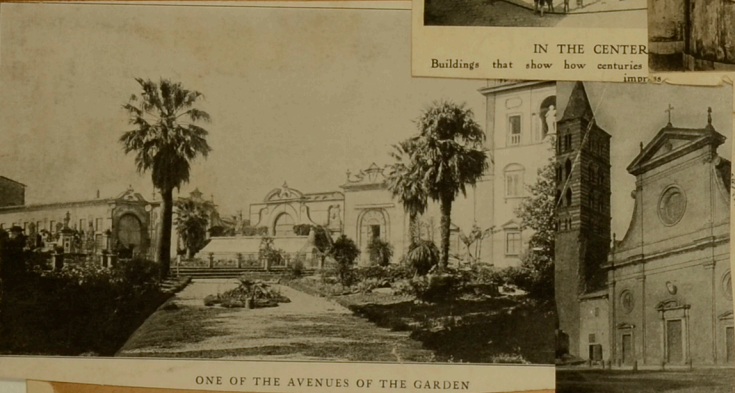
IN THE CENTER
Buildings that show how centuries
layer on



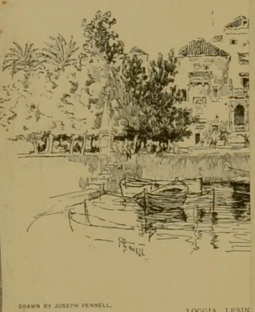
Genoa - Palazzo Ducale



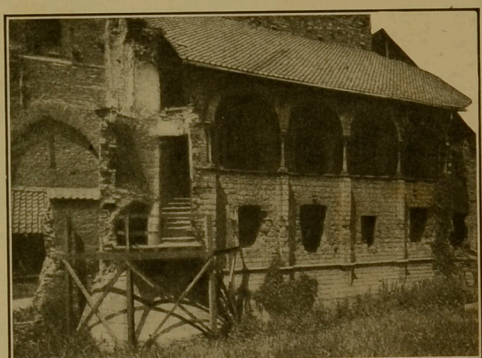
LOGGIA BERNARDA (PALAZZO COMUNALE) VICENZA



ONE OF THE AVENUES OF THE GARDEN



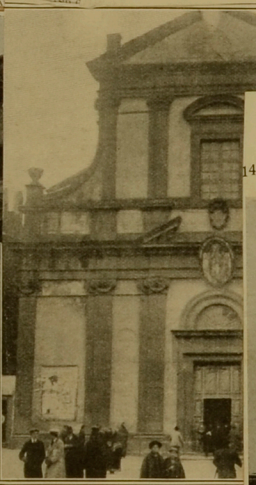
DRAWN BY JOSEPH PENNELL



ROMAN GALLERY, BUILT ABOUT 1205.



BAPTISTERY OF SAN GIOVANNI



Copyright, by Brown Bros.
Exterior of the seventeenth century church of
being held. The church has played an important
contains the tombs



THE ITALIAN ROYAL PALACE ON THE PIAZZA DEL QUIRINALE, ROME

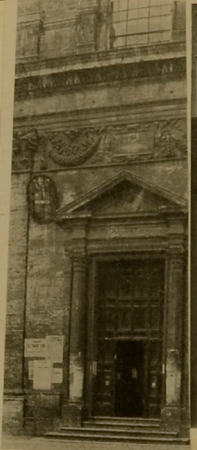


Fig. 64. Entrance to a Circular Church
Rome.

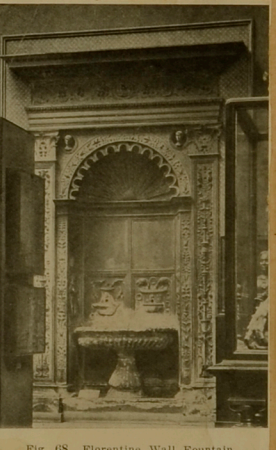
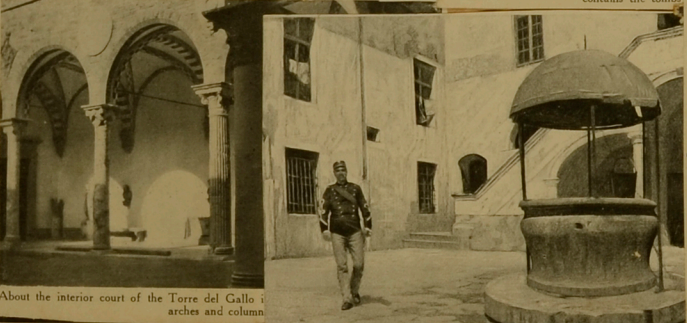


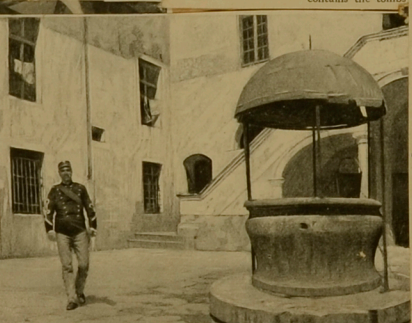
Fig. 68. Florentine Wall Fountain.
(Victoria and Albert Museum.)



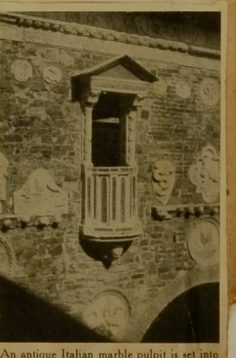
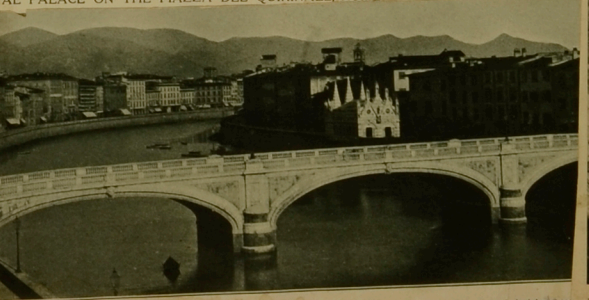
THE CLOISTERS OF THE MONASTERY OF CERTOSA, NEAR
FLORENCE, ITALY



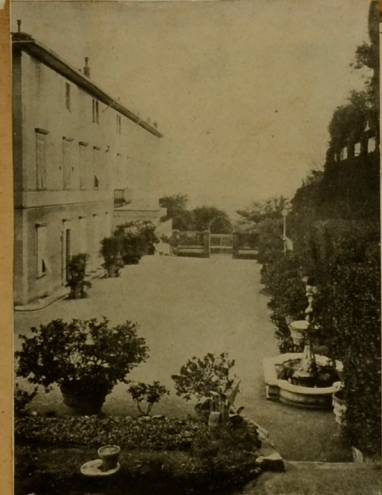
About the interior of the Torre del Gallo
arches and columns



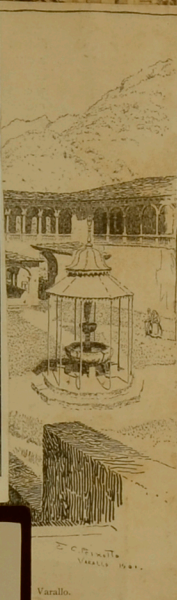
THE HOUSE OF PETRARCH



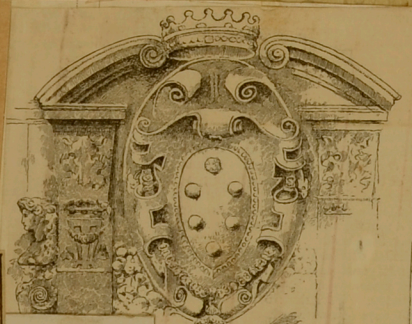
An antique Italian marble pulpit is set into
the wall



THE WEST SIDE OF THE VILLA



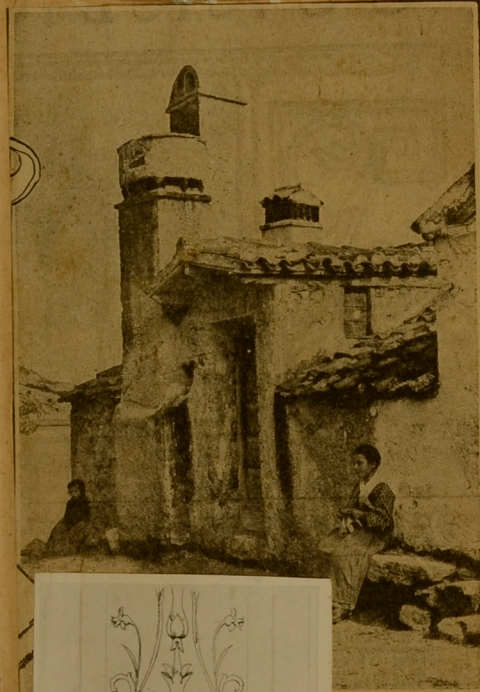
Varallo



Charterhouse of St. Martin



2831-A STREET IN VENICE



Corso degli Albizzi

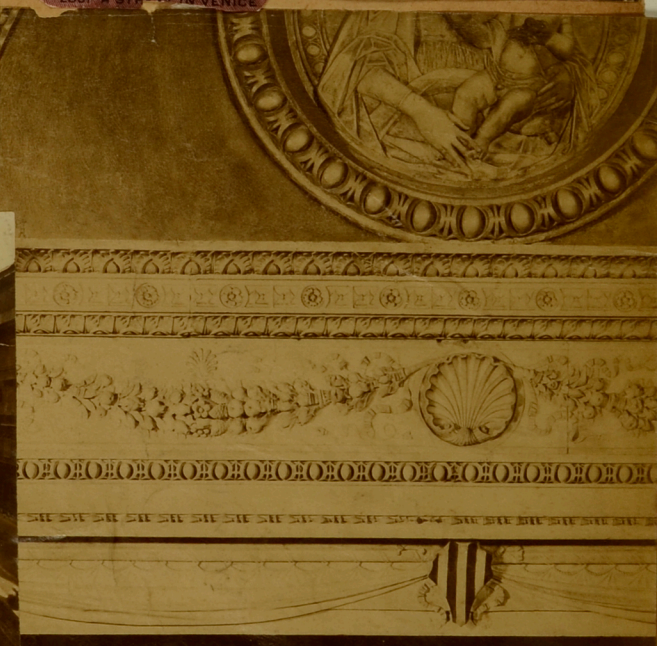
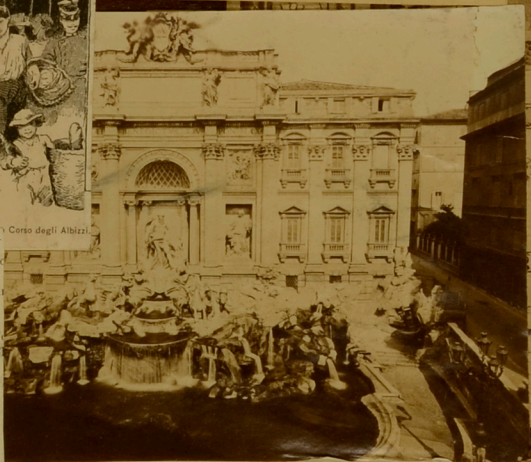
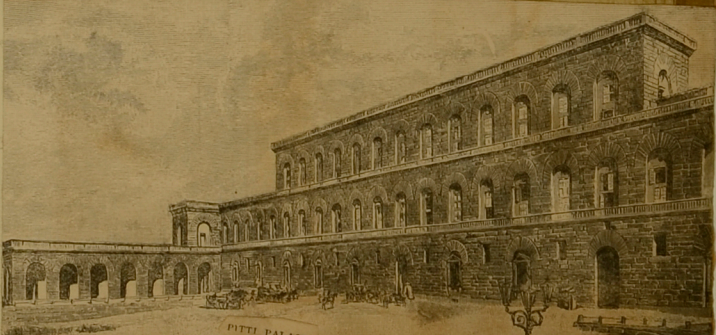
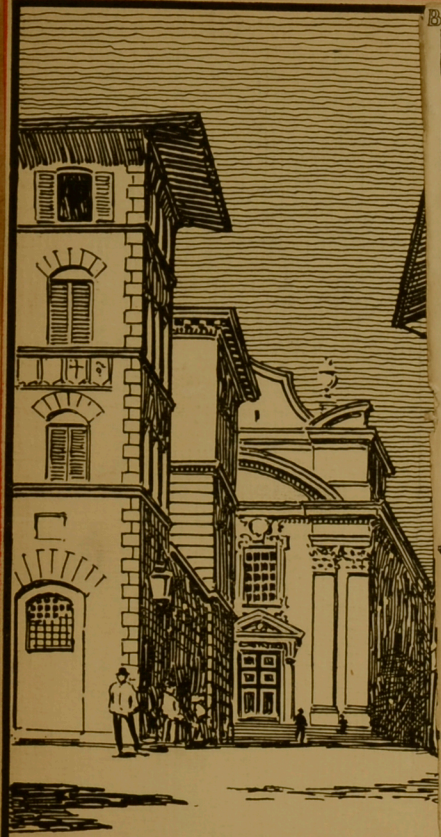


Fig. 77. Enrichment of Jamb of Principal Doorway, Sta. Maria Novella, Florence.

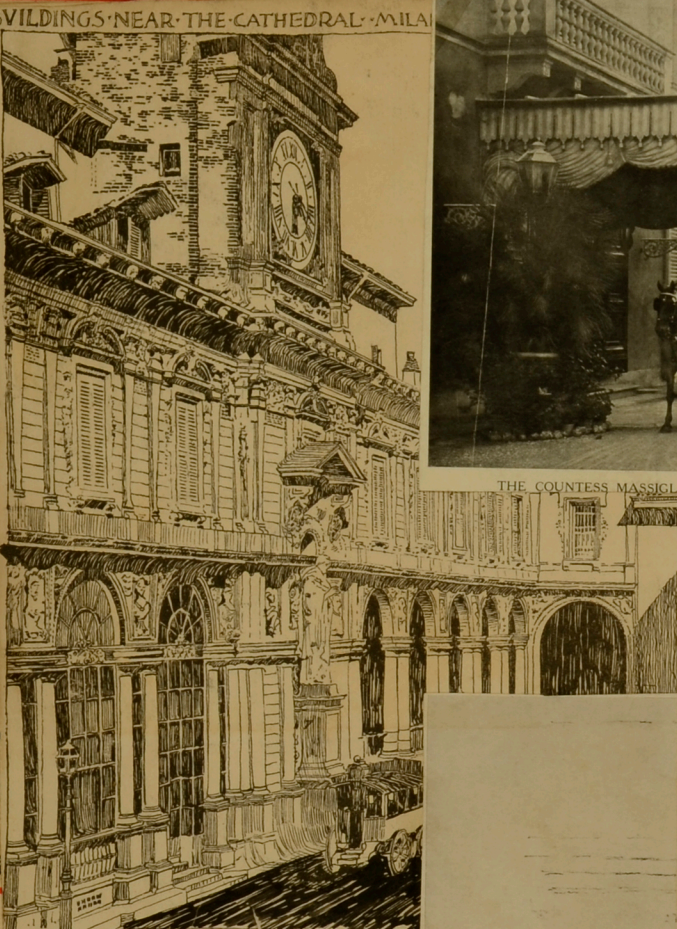


PITTI PALACE

BUILDINGS NEAR THE CATHEDRAL MILAN



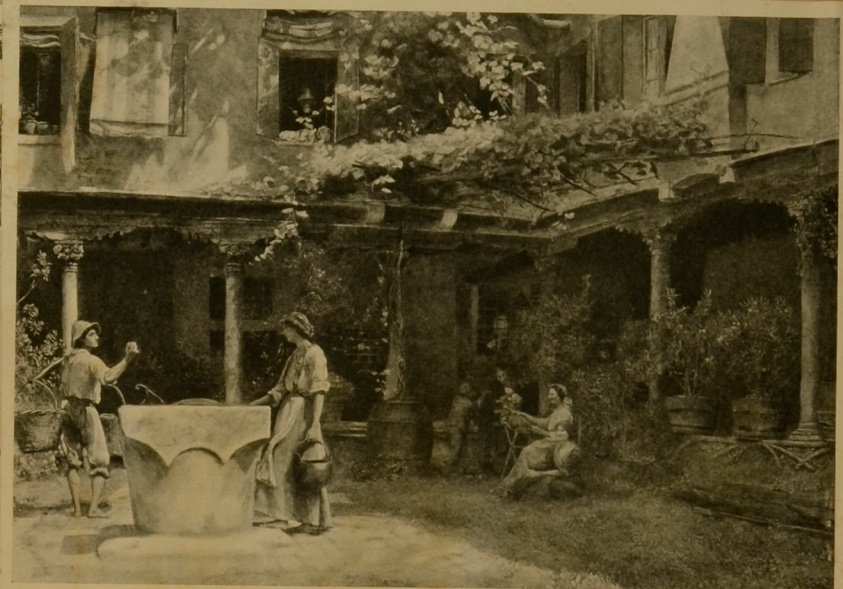
Claude Fayette Bragdon '30



THE COUNTESS MASSIGLI



THE GARDEN FRONT OF THE VILLA

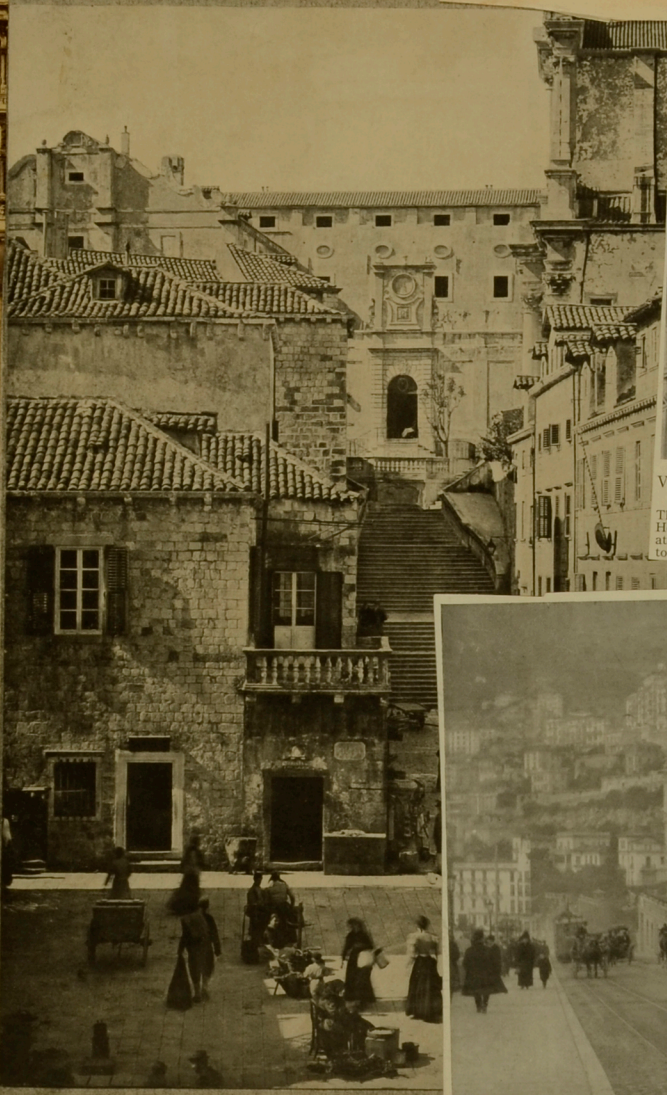


"A JUDGMENT OF PARIS"
FROM THE WATER-COLOUR
BY HERBERT ALEXANDER

MANUFACT
SOLE MAKERS OF UNITED STATES
CHUTES (PAT'D) ROCHES



126 Wm. J. Salvaterra



A STREET SCENE



THE FACADE OF THE VILLA AND A PART OF THE TERRACE

Vecchio Palace (building with tower) now City Hall,
Florence, Italy
This ancient building contains the famous "Room of the 500."
Heated with IDEAL Boilers and PEERLESS Radiators. Building
at left is Uffizi Museum, now partly heated with Rococo Radi-
ators.



Few who go into the Balkan States from the west fail to stop at Ragusa, one of the pi

re of disgust he
hand and turned
forth across the
s hands together
e got to let me say
gathering a little
man's tongue lay
e; I didn't mean
this the way you
speech ludicrously
it looking for the

had lived—Well, it don't matter about
that. I won't do it. The company will
have to foreclose; that's all; and they'd
better do it right away, too." He stood
up, shaking himself as though to cast off
something which lay heavy upon his
shoulders. "Now you better get out of
this, quick. I don't want you to stay here."

Weller did not look up. He felt that
he was slinking rather than walking toward
the door. He shut himself into the dark
hall, glad to have the closed door between
himself and his anomalous vanquisher.
Then a qualm of fear came upon him, and
he returned.

"Mr. Meitzler," he said, "I hope you
aren't going to say anything about this.
You know you promised—" But Meitzler
stopped him with an imperious gesture.
"Don't you be afraid. I'd be ashamed
to tell anything about it—that anybody
had tried to bribe me." Still Weller lin-
gered. In some strange way he had been
lifted out of his office of counselor into his
private capacity, wherein he was some-
thing of a man.

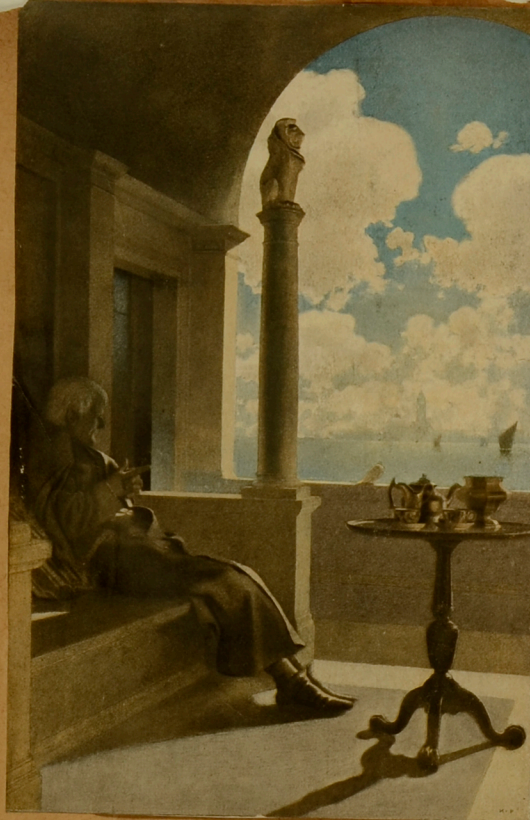
"Mr. Meitzler, I've played a poor part,
I'm afraid. I've been mistaken in you.
I came here with an evil purpose; you've
found it out. I haven't any excuse to
offer; I suppose there isn't any that would
be good. But I'd like to say before I go
that you needn't worry about your con-
tract. You won't be foreclosed." He
made bold to offer his hand. Meitzler
looked at the hand dully; then his own
hands sought the refuge of his pockets.

"The company can do as it damn
pleases," he said. "I'm goin' to move
off as soon as I get back. I won't stay.
It ain't too late yet to stand somewhere
else on another place. I don't want
nothin' more to do with it, after this."

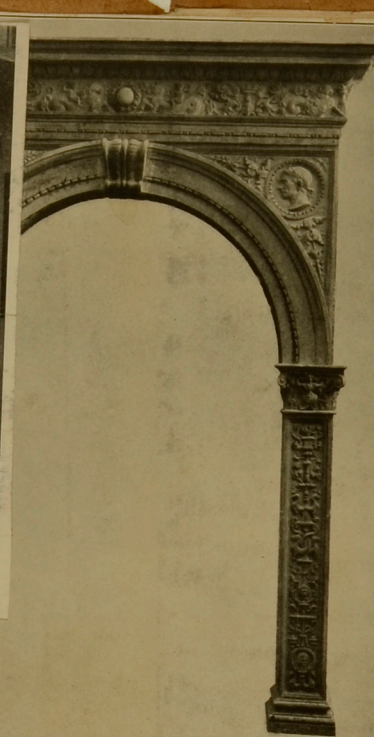
Out of doors, Weller walked the quiet
streets for a long time, trying to compose
himself. The sharp chill of the air was
grateful to his flushed cheeks. After a
half hour he felt enough like himself to
venture to return to the hotel. He went
at once to Blumenthal's room, where he
found his two associates smoking.

"Well?" Blumenthal asked.

Weller laughed. "I'm done up," he
said: "A primeval cave-man, that Dutch-
man is. I reckon Carpenter had better
tackle the judge."



Monument, C. 1480 A. D.,
the Victoria and Albert
Museum.

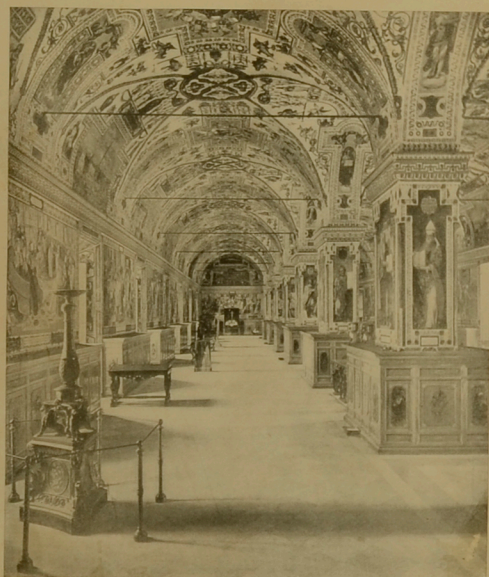


THE TREASURES OF THE VATICAN

In the lower left-hand corner of the
gold plate in which the jewel is sunk, is
a beautiful small chiseled figure of Con-
stantine himself, in imperial robes and
crown, having one hand upon his heart
and the other extended toward the cross,

tions, and I cannot identify the words
with texts from the Scriptures, but the
upper one clearly means "Behold a new
wonder," and refers to the relic.

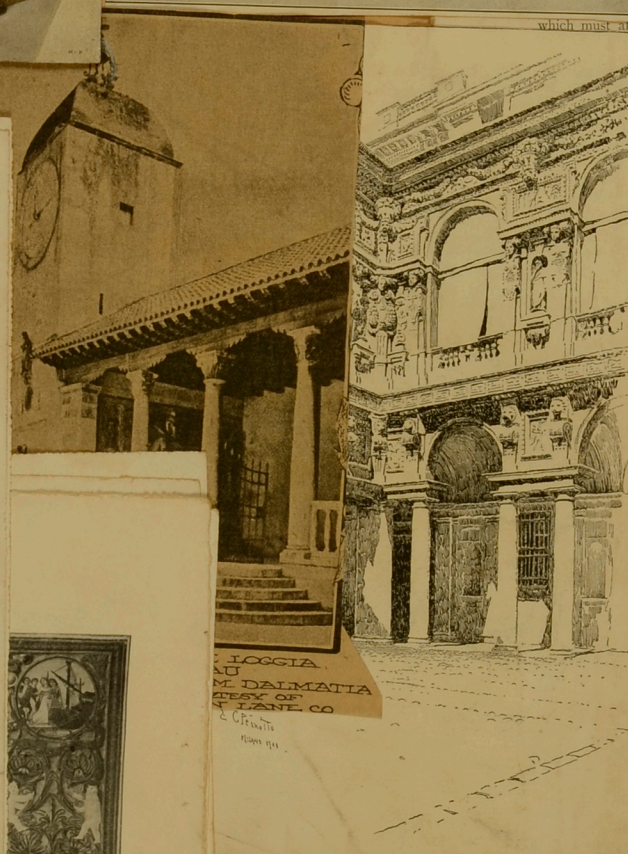
The belief that this jewel is authentic
rests on unbroken oral tradition, which,



THE GREAT HALL OF THE VATICAN LIBRARY—THE CASES ALONG THE WALLS AND AROUND
THE PILLARS CONTAIN A PRICELESS COLLECTION OF ANCIENT MANUSCRIPTS
From a stereograph—copyright, 1907, by Underwood & Underwood, New York

as if invoking it as witness of a solemn
promise. The cross is adorned with five
round pearls; there were originally six,
for one has disappeared. They are in
fairly good condition, and each is about
the size of a small gooseberry, or an
average wild cherry. At the extremities
of the cross are four little round meda-
lions with short Greek inscriptions, in
enamel; the writing is full of contrac-

in such a case, is sufficient to prove its
very high antiquity, if nothing more.
The same might be said of the magnifi-
cent Cross of Justin II (565-578), if the
Latin inscription on the one side, and the
portraits of the Emperor Justin and the
Empress Sophia on the back, did not
place the matter beyond all doubt. The
inscription, as any one who can read
Latin may see from our illustration, con-



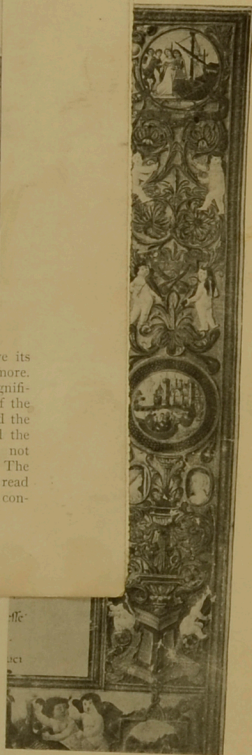
by E. C. Pöschke.

Court of the Palazzo Marino, now the Municipality.

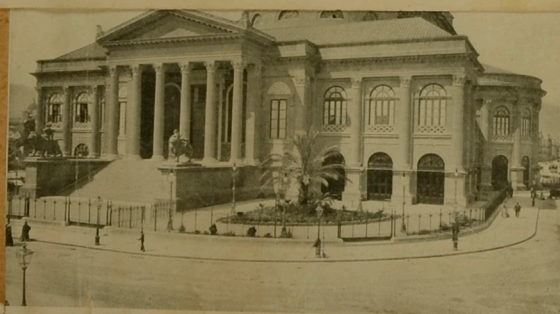


Vestibule, 1841.

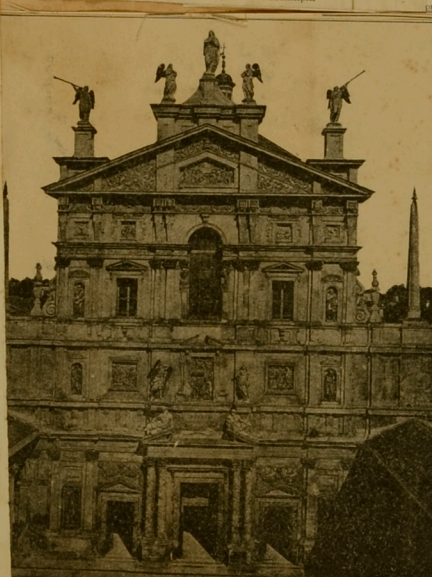
produced from "Studies in Roman Art," by permission of Mr. George Allen.



CHARACTERISTIC ILLUMINATIONS
OF THE VATICAN LIBRARY



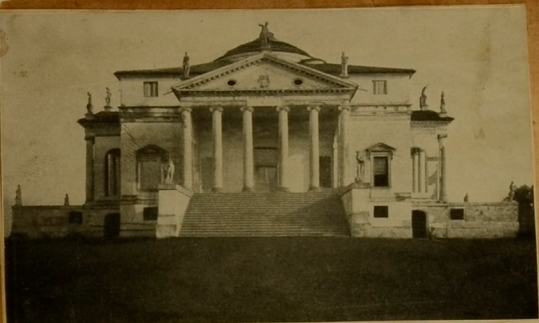
THE TEATRO MASSIMO OF PALERMO



S. Maria presso San Celso



FEAST AT THE HOUSE OF LEVI



AN



Edizione inalterabile.

FIRENZE - Museo di S. Maria del Fiore - Cantoria - Donatello.

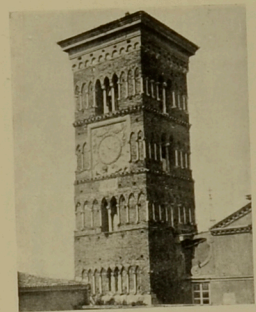
5103.



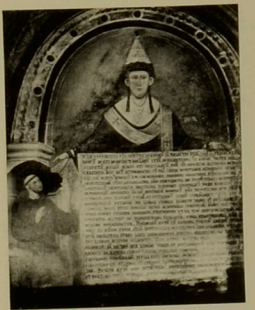
Edizione inalterabile.

FIRENZE - Chiesa di S. Croce - Monumento di Marsupini.

5063.



N. 6987 - Torre Campanaria, Cattedr. di Terracina.



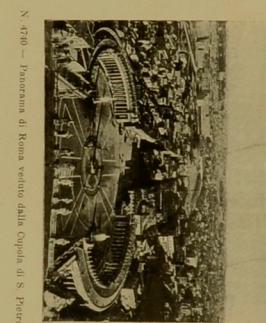
N. 5974 - Affresco. Ritr. di Innocenzo III. S. Speco. Subiaco



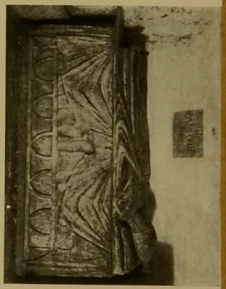
N. 5727 - Chiostro di S. Giovanni in Laterano.



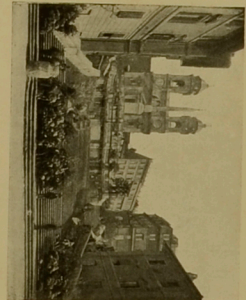
N. 216 - Sedia episcopale, Chiesa dei SS. Nereo e Achilleo.



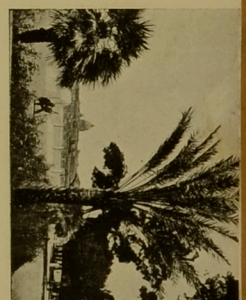
N. 4710 - Pantheon di Roma veduto dalla Cupola di S. Pietro.



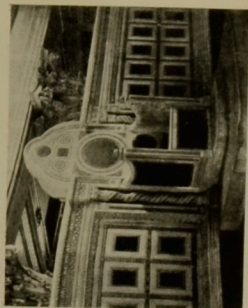
N. 258 - Monumento a Basilio VIII.



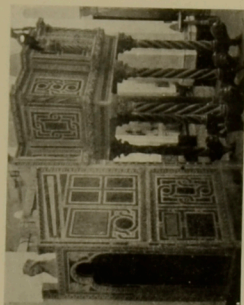
N. 134 - Scala della Trinità dei Monti.



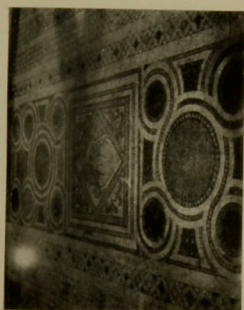
N. 119 - Veduta del Monte Trinità.



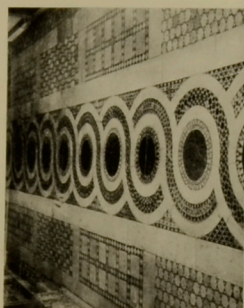
N. 4322 — Sedia episcopale nella Chiesa di S. Lorenzo.



N. 5223 — Pulpito nella Cattedrale di Ravenna.



N. 6615 — Pavimento in Mosico, Chiesa di S. Lorenzo.

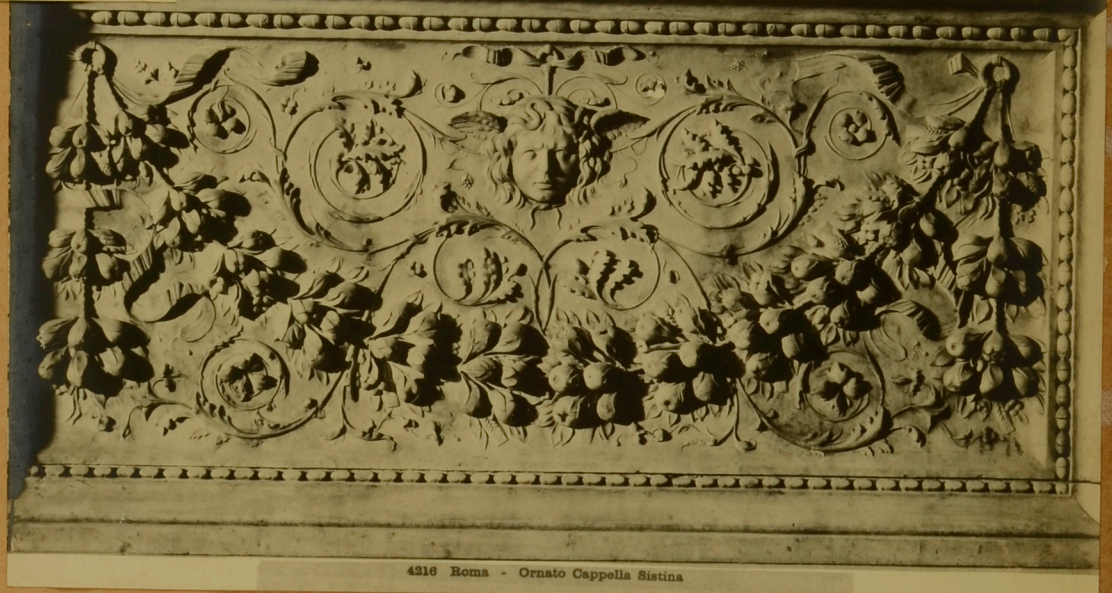


N. 5740 — Mosaico Alessandrino, Chiesa di S. Clemente.

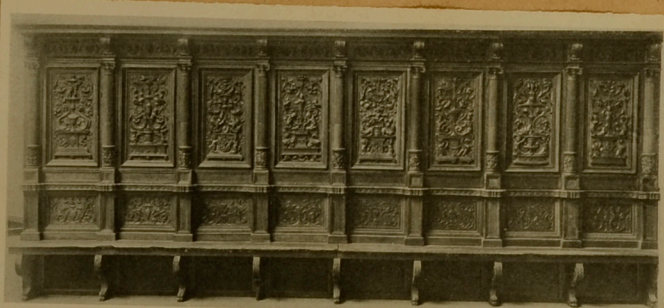




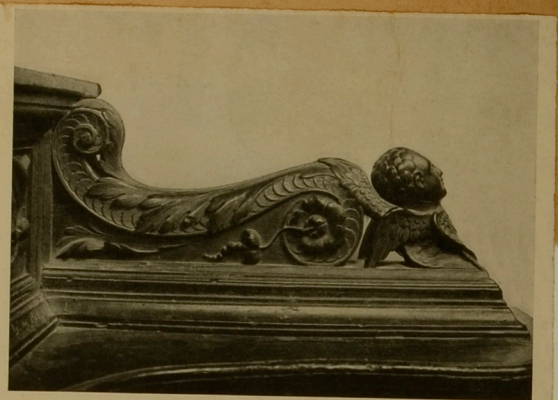
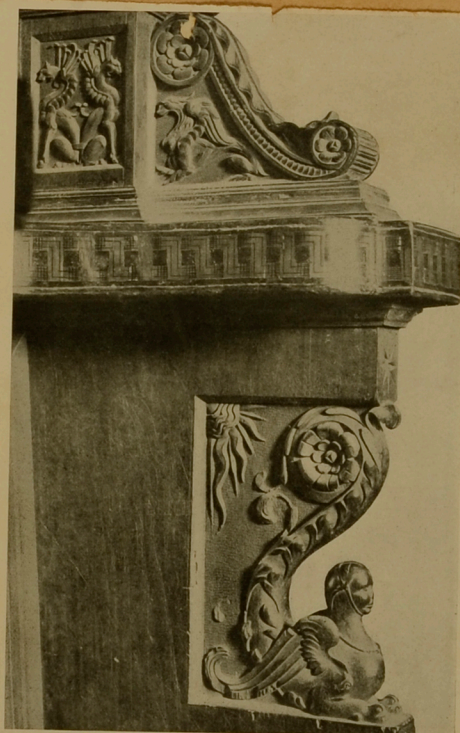
4999 Madonna nel Monumento Oliva Monte Fiorentino



4216 Roma - Ornato Cappella Sistina

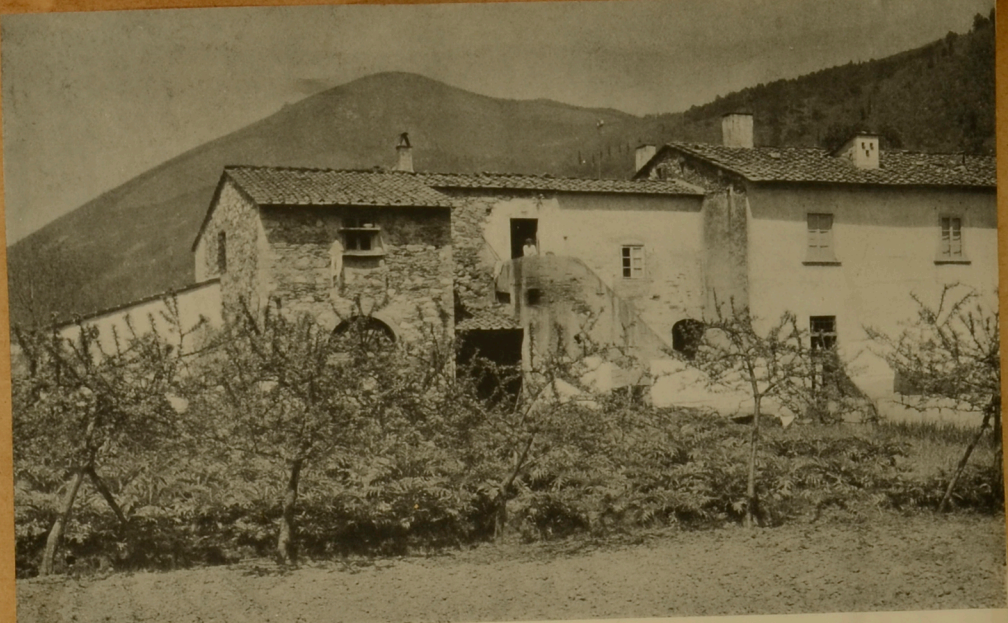


ITALIAN RENAISSANCE CHOIR STALLS
From the Hoentschel Collection, Metropolitan Museum of Art
(Reproduced by courtesy of the Museum)



DETAILS OF CHOIR STALLS
CHURCH OF ST. PIETRO, PERUGIA, ITALY

THE AMERICAN ARCHITECT, SERIES II
FRENCH AND ITALIAN DETAILS



© The Architectural Forum
FARMHOUSE AT MOLINA DI QUOSA, NEAR LUCCA

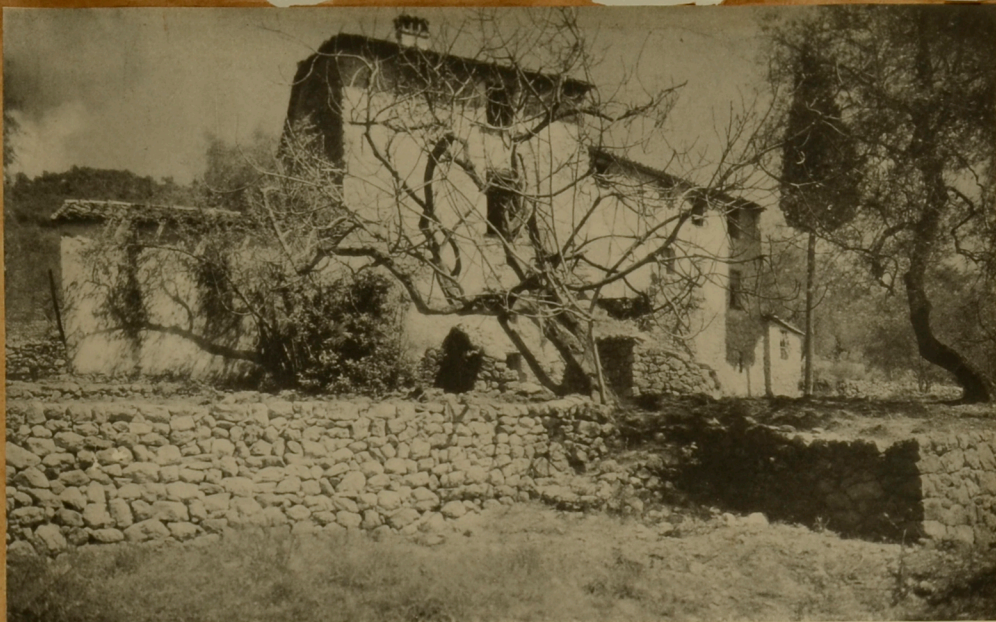


Edizione inalterabile.

TORCELLO - Sta. Fosca - interno - il pulpito.

4080





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FARMHOUSE AT LES TRAVERS, NEAR NICE



© The Architectural Forum
ANOTHER VIEW OF FARMHOUSE AT LES TRAVERS, NEAR NICE



© The Architectural Forum
FARMHOUSE AT MIGLIARINO

Photos: Paul J. Weber



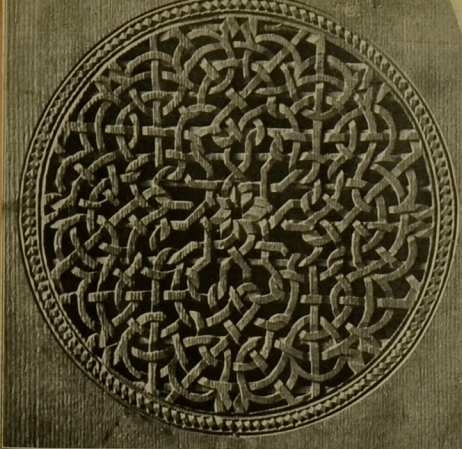
10996. RANDAZZO - Volta di S. Niccolo.

Edizioni Br

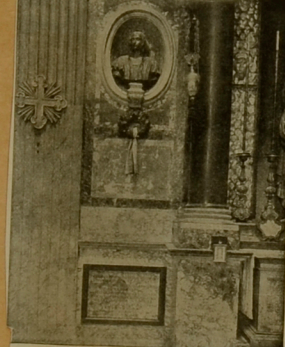




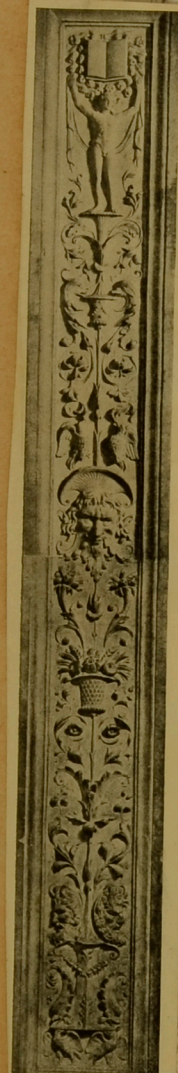
8128 Veduta della Villa Farnese - Caprarola



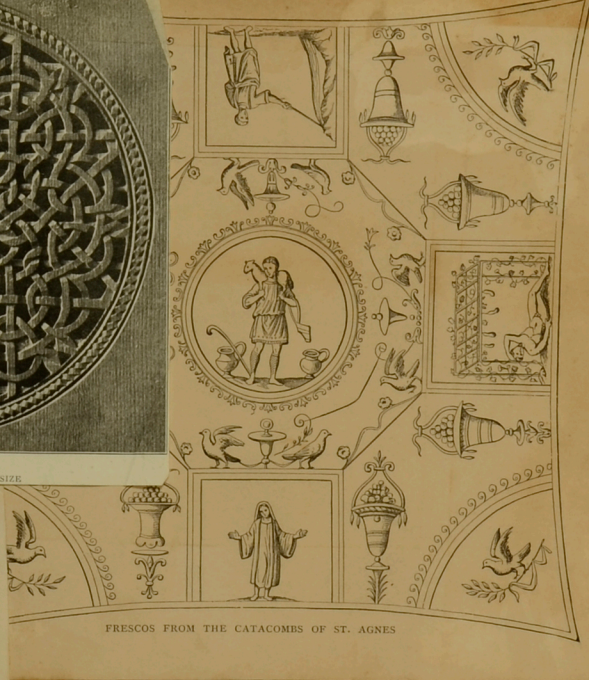
ROSE OF PADIAN LUTE 1/4 IN. LESS THAN ACTUAL SIZE



TOME OF RAPHAEL, PANTHEON

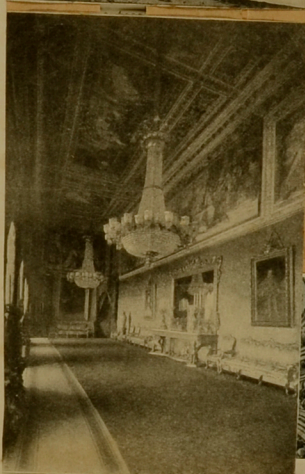
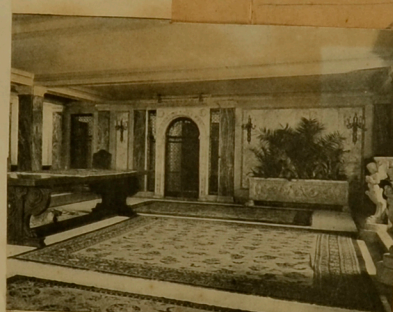


Characteristic treatment of a pilaster. Used in a church, but the ornament has no symbolic significance



FRESCOS FROM THE CATACOMBS OF ST. AGNES

THE DOORWAY AT THE TO THE SERVANTS' QUARTERS.



THE AMBASSADORS' SALOON IN THE QUIRINAL.

Fig. 70. Portion of a Pilaster in the South Transept Doorway, Sta. Giustina, Padua.



FIG. 72. PORTION OF A MONUMENT IN THE CLOISTER OF S. GREGORIS MAGNO, Rome.

Quarter sections in House of Stanford White Dining room 1905

inside turnover dull black

in boards.

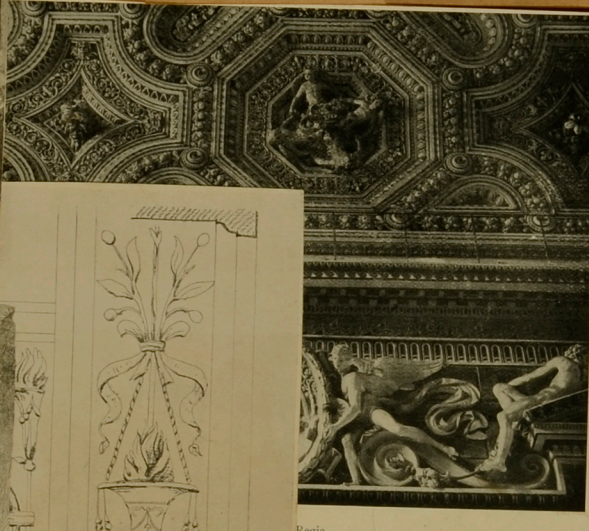
celling

most every miter leaf is a different angle and the ribbons are in the middle of every panel

oak acanthus ribs on dirty white indian red

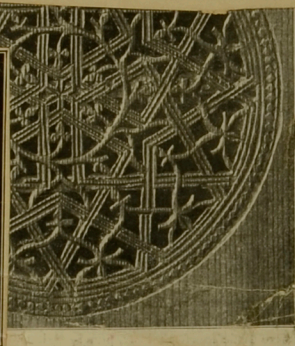
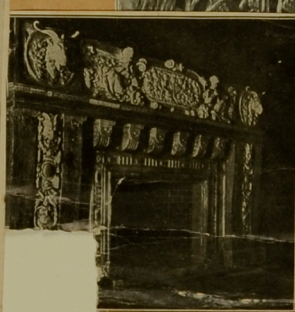
about 7"

arabesque of oak or laurel with fruit embossed ribbons and stems gilt fruit old red pink - leaves chocolate

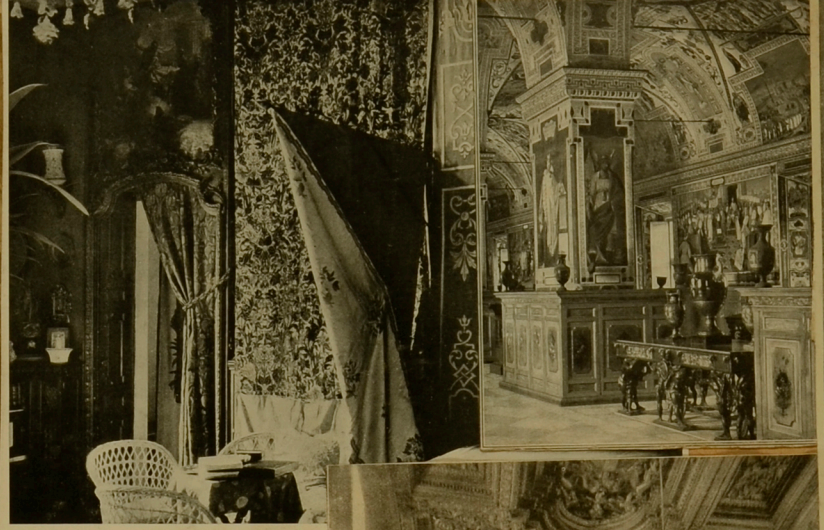


Regia.

A ROOM OF THE VATICAN PICTURE-GALLERY, CALLED THE SALA DELLA TRASFIGURAZIONE (ROOM OF THE TRANSFIGURATION), FROM RAPHAEL'S "TRANSFIGURATION," WHICH APPEARS ON THE LEFT



ROSE OF VENETIAN LUTE 1/4 IN. LESS THAN ACTUAL SIZE

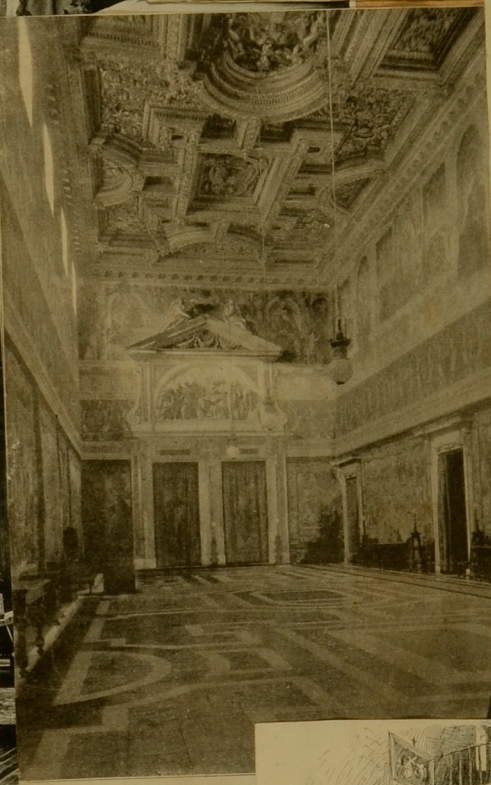


THE BEDROOM OF HER SE

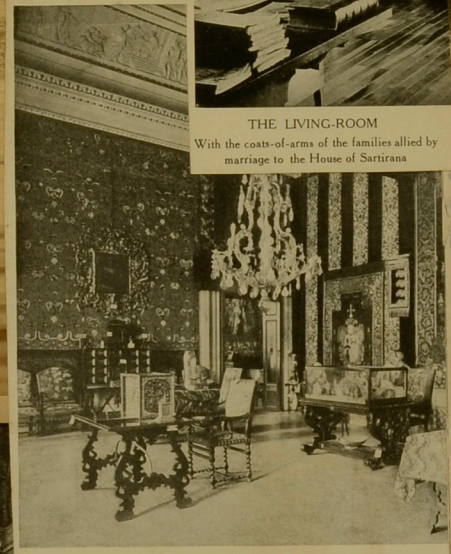


THE LIVING-ROOM

With the coats-of-arms of the families allied by marriage to the House of Savoy

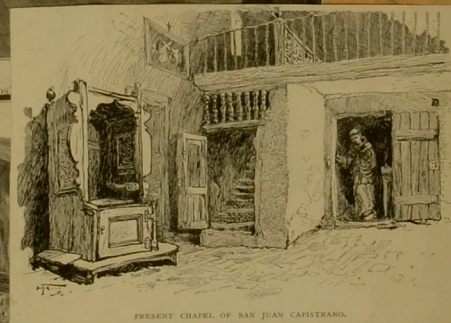


The Italians invented this pilaster treatment - growth that is symmetrical on a vertical axis

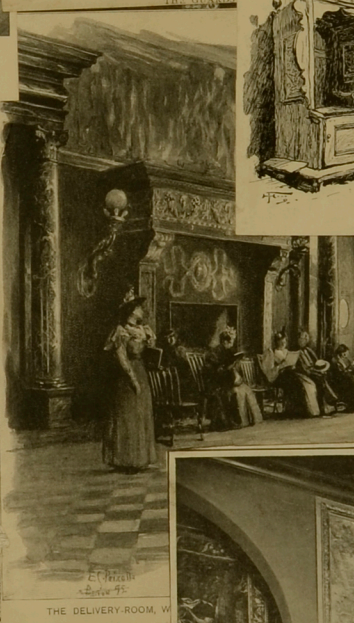


EXHIBITION OF LATE RENAISSANCE FURNITURE

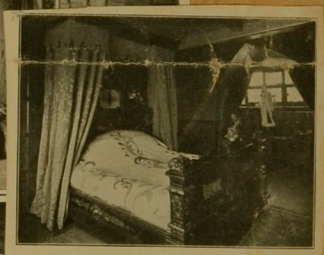
From a photograph here reproduced for



PRESENT CHAPEL OF SAN JUAN CAPISTRANO



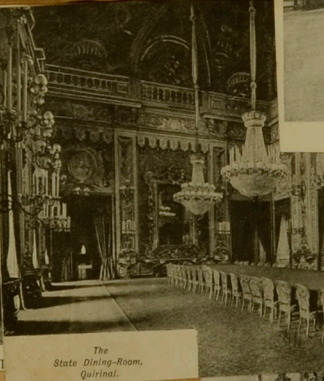
THE DELIVERY-ROOM, W



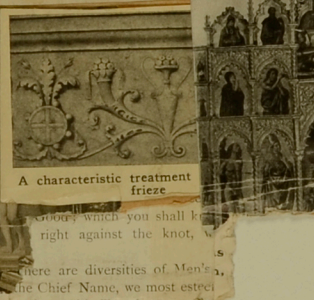
THE ITALIAN BEDROOM



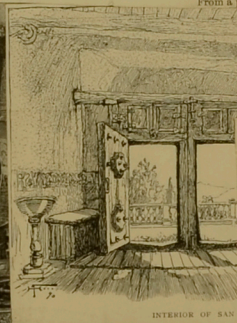
THE GREAT STAIRWAY OF I



The State Dining-Room, Quirinal



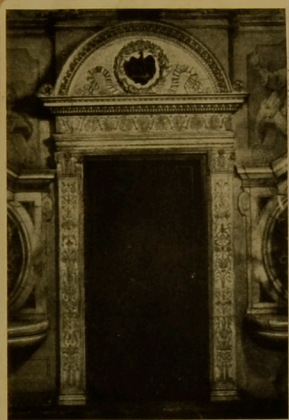
A characteristic treatment frieze



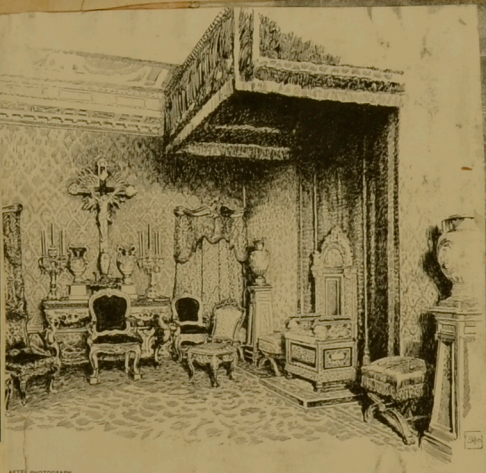
INTERIOR OF SAN



THE OLD VENETIAN DOORWAY IN THE STUDIO



The use of pilaster and frieze was common in the treatment of doorways

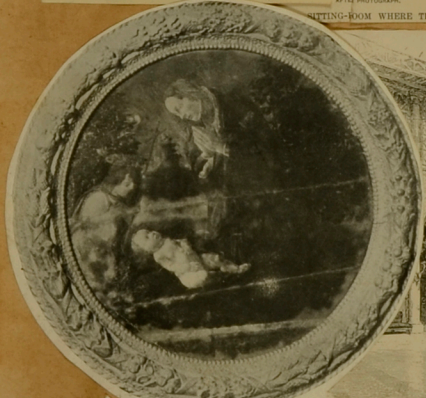


STUDYING-ROOM WHERE THE POPE RECEIVES PERSONS FOR SPECIAL PRIVATE AUDIENCES.

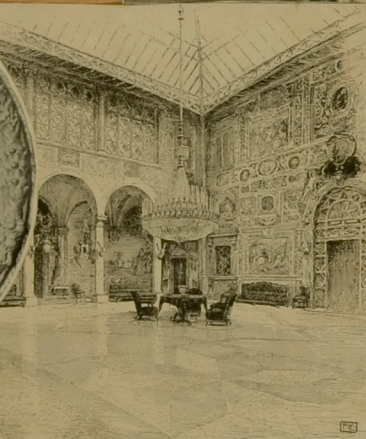


Kill Claudio.

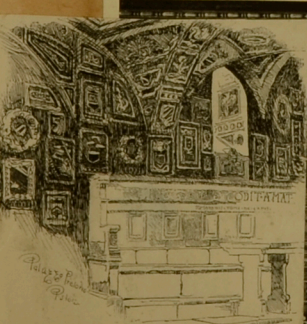
"MUCH ADO ABOUT NOTHING," Act IV, Scene I.



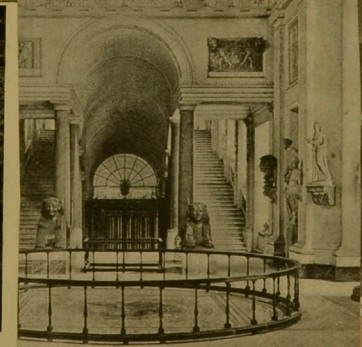
THE NEWLY DISCOVERED MADONNA BY BOTTICELLI



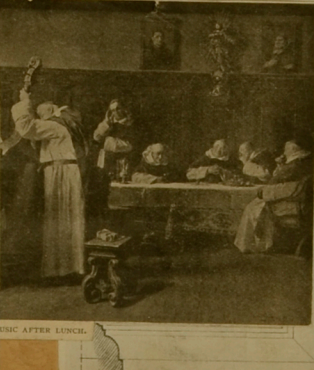
Court of Peter's with Medicean Gallery



shows the extent to which the Italian oration when the material permitted



You enter through the Hall of the Greek Cross.



MUSIC AFTER LUNCHEON

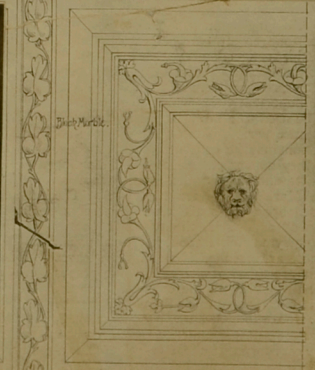
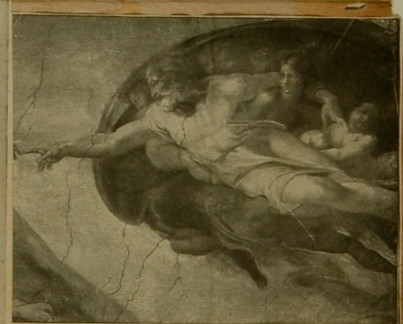
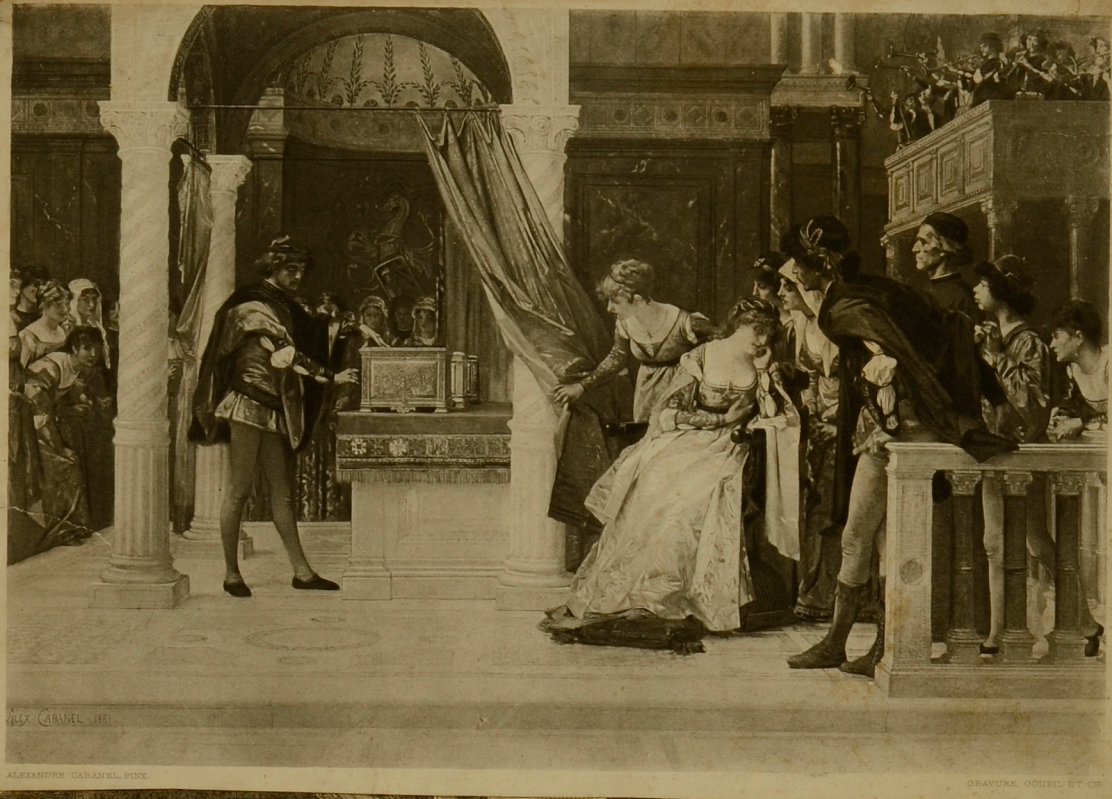


FIG. 60. DETAILS OF A DOORWAY—VIA S. STEFANO

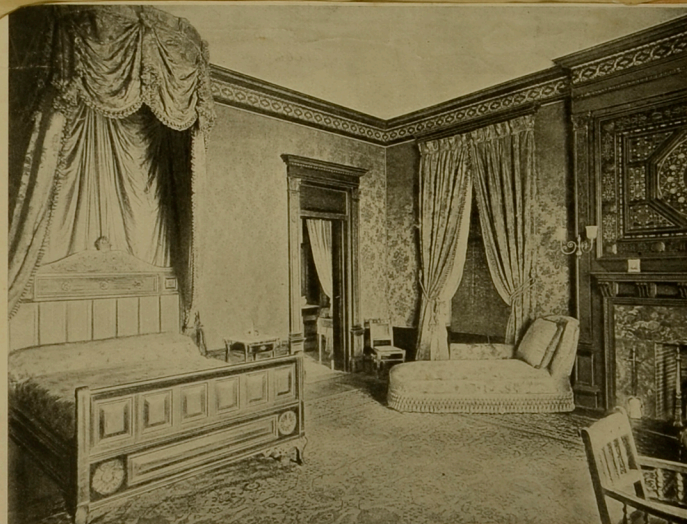
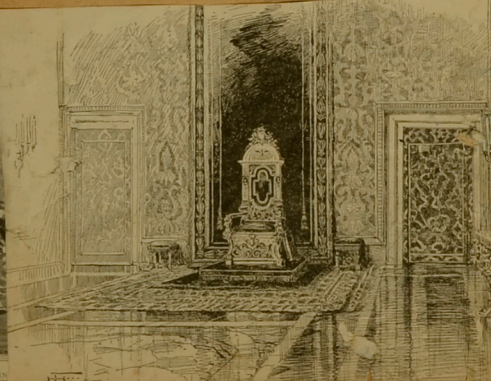


THE CREATION OF ADAM

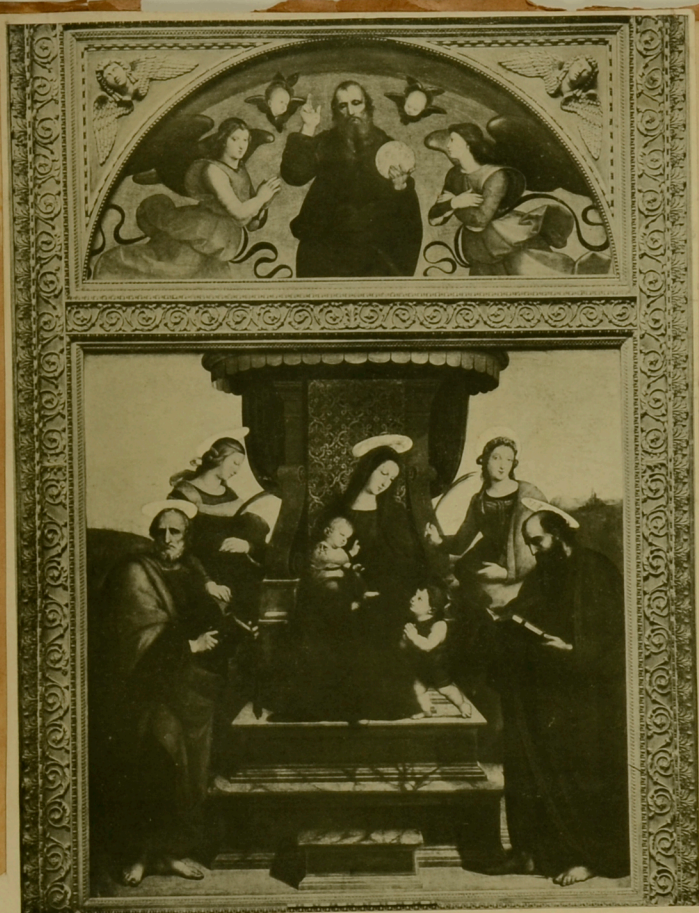
LITHO. BROWN & CO.



A RECEPTION



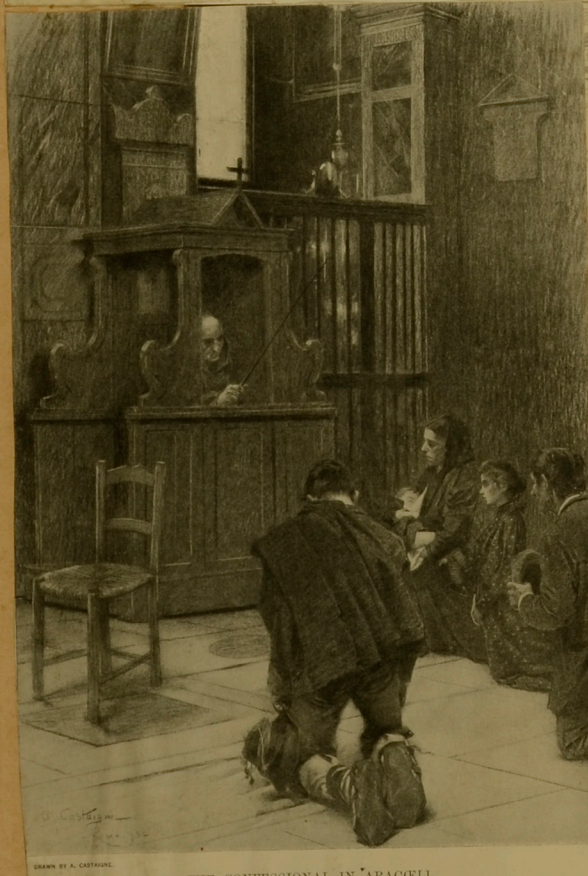
THE COURT OF CAVAZZA CASTLE—AN ODD MIXTURE OF MODERN COMFORT AND MEDIAEVAL ARCHITECTURE



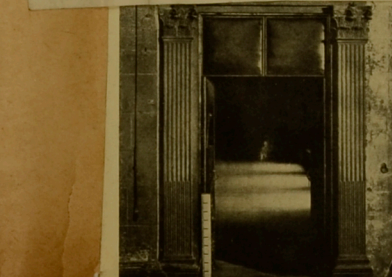
LA MADONNA DI SAN' ANTONIO

By Raffaele Sanzio
Painted in 1505 for the Nuns of St. Anthony of Padua at Perugia; it subsequently passed into the possession of the Colonna family at Rome, and is known as the Colonna Raphael

Recently bought by Mr. Pierpoint Morgan for £100,000



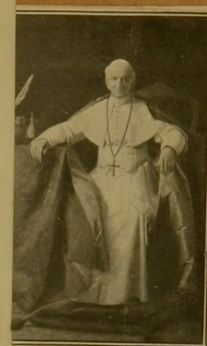
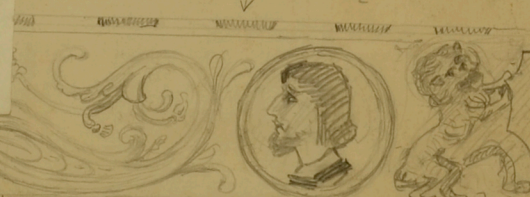
THE CONFESSIONAL IN 'ARACELLI



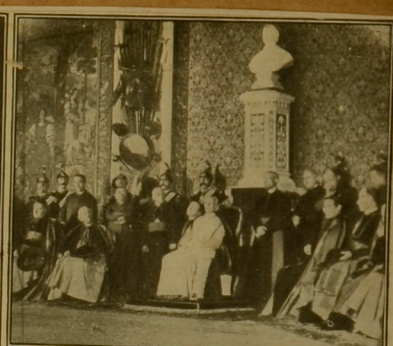
The garlands and heads in the frieze are typical, as is the reeding of the pilasters



RED
FACES IN COLOR,
BACKGROUND OF
PLAQUES - BLUE.



to XIII, from the Portrait by Ugolini



The Papal Court assembled in the Hall of the Borgias

cate of Leo XIII

Mooney, Vicar-General of the Archdiocese of New York

of the successor to Pius IX, the then said to an intimate friend. I feel the necessity of restrain myself. I fear it may commit the Sacred College. I fear it may commit people have given me the reputation of a doctor. I am believed to be a savant. I have the qualities necessary to be a not. This is what I wish to say to the

II assumed his pontificate in the sixty-sixth year of his age, a prelate of notable distinction, whose strength of character, and whose energy, and piety, had been brilliantly tested forty years of a career as provincial archbishop to Belgium, Bishop of Perugia, and as Head of the Church in Temporal capacity of Camerlengo, after the death of Pius IX, before the election of a successor to Peter.

His powerful family in the diocese of Anagni, as the birthplace of four Popes, his father had himself given three prelates to the Roman Church for his studies, the father, was so frail that he anticipated an early death in Latin verses, which were his latest, intellectual pleasure. In his twenty-eighth year, he was of the chaplains to Pope Gregory, and he was sent to govern the troublesome province of Anagni. It may be said that this important post to the front the ability, energy, which increased as responsibilities grew, and the steps of his preferment. His progress toward the loftiest dignity of the Church.

He became a Cardinal in 1853, and twenty-four years later, in 1877, he was elected Chamberlain of the Roman Church, in which position he displayed a consistently progressive activity. In the quarter-century of the papacy, he became by degrees a Papal possessor. In the election of 1878 of Leo XIII, he was the candidate of the "Moderate Party" College, as a result of the third ballot. He was elected to the papacy, and he was elected Leo XIII to husband his strength in an amount of work devolving upon the Church which to men of far greater gifts would have seemed appalling, and in this, an indomitable spirit burned in the shell of a body.

Leo's Genius as a Statesman

If a statesman had been cultivated at Brussels, and important questions of statescraft were met and solved from the pontificate, until Europe came to the papacy, no head as wise as Leo XIII had worn the triple crown, and that, no layman in Europe had been in the most delicate diplomatic negoti-

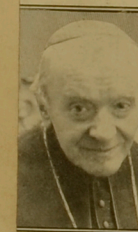
The Pope and the Anglican Orders

The spiritual reign of Leo XIII came closest to England in the encyclical denying the validity of Anglican orders. Concerning this decision, an eminent writer of the Catholic Church has said: "If the Pope were wise with the wisdom of this world, he would never have let slip the golden opportunity afforded when the validity of Anglican orders was referred to his judgment. Had he ruled those orders valid, he would have bridged at a stroke the gulf that separates devout Anglicans from the Catholic Church. But the Pope could not rule other than he did, bound not only by the traditions and dogmas of Papal infallibility, but constrained in more important measure by his inability to sacrifice principle for any temporal gain in the power of the Church or the number of its communicants."

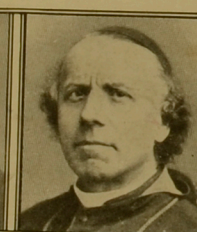
The famous encyclical declared that "in the Anglican Church there is no sacrificing priesthood, no true episcopate, no apostolic succession, nor any sacramental ordination."

The Pope took an especially vivid interest in America, not merely because the United States contained millions of Catholics, but the social and political problems which this country displays in such great proportions appealed to his statesman-like habit of mind.

(Continued on page 13)



Serafino Vannutelli
Grand Pontifical Secretary

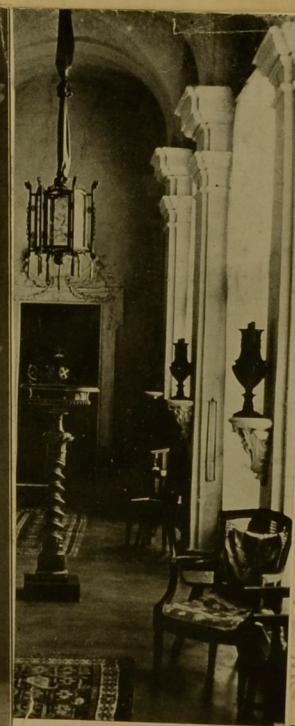


Luigi Oreglia di Santo Stefano
Dean of the Sacred College

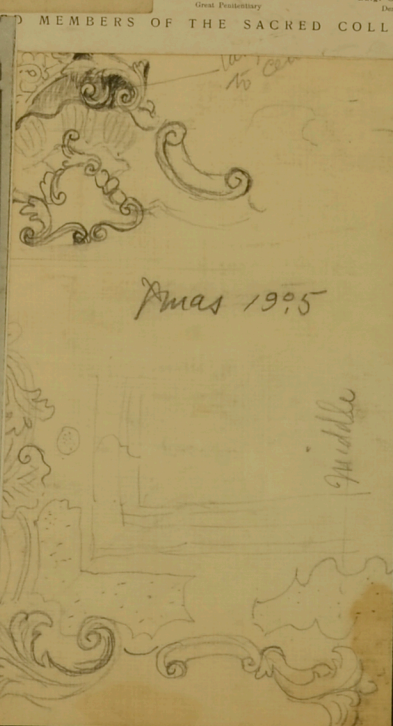


Vincenzo Vannutelli
Prefect of the Congregational Council

MEMBERS OF THE SACRED COLLEGE OF CARDINALS



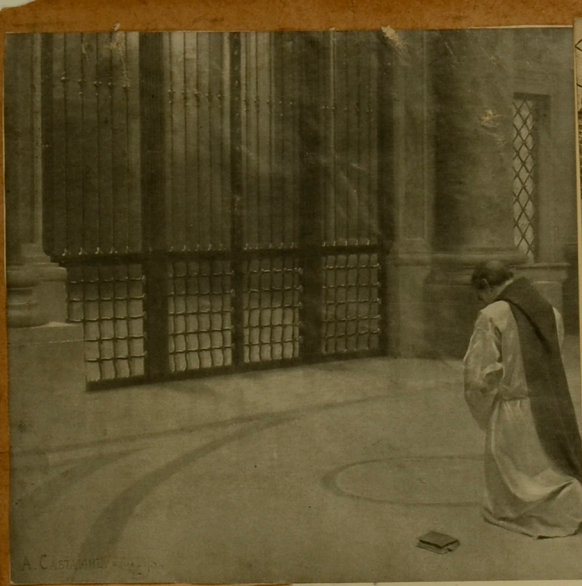
SHOWING THE ANCIEN



Amas 1995



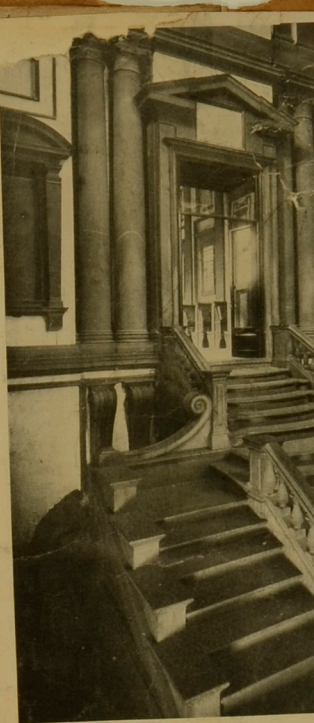
RENAISSANCE FURNITURE - LUCCA
reproduced for the first time



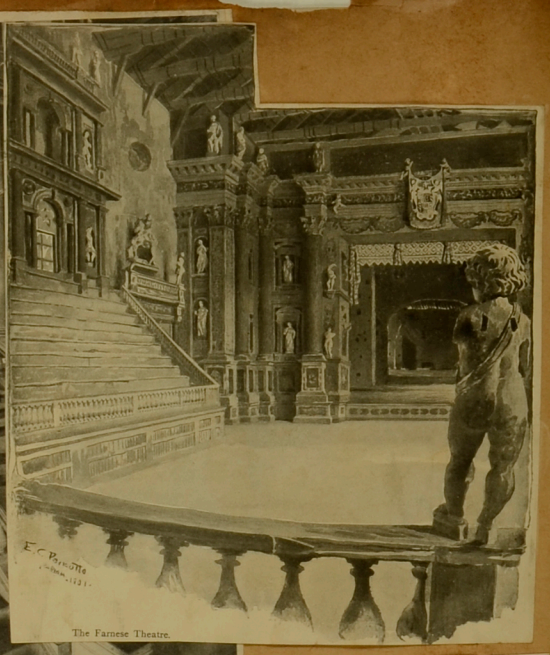
GATES OF THE CHAPEL OF THE HOLY SACRAMENT



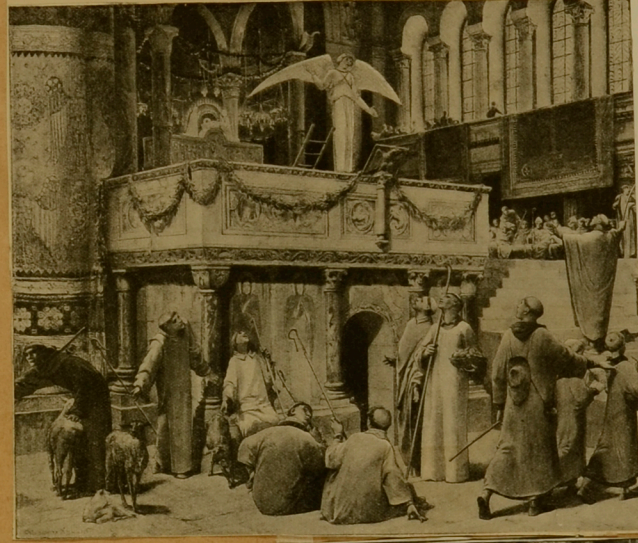
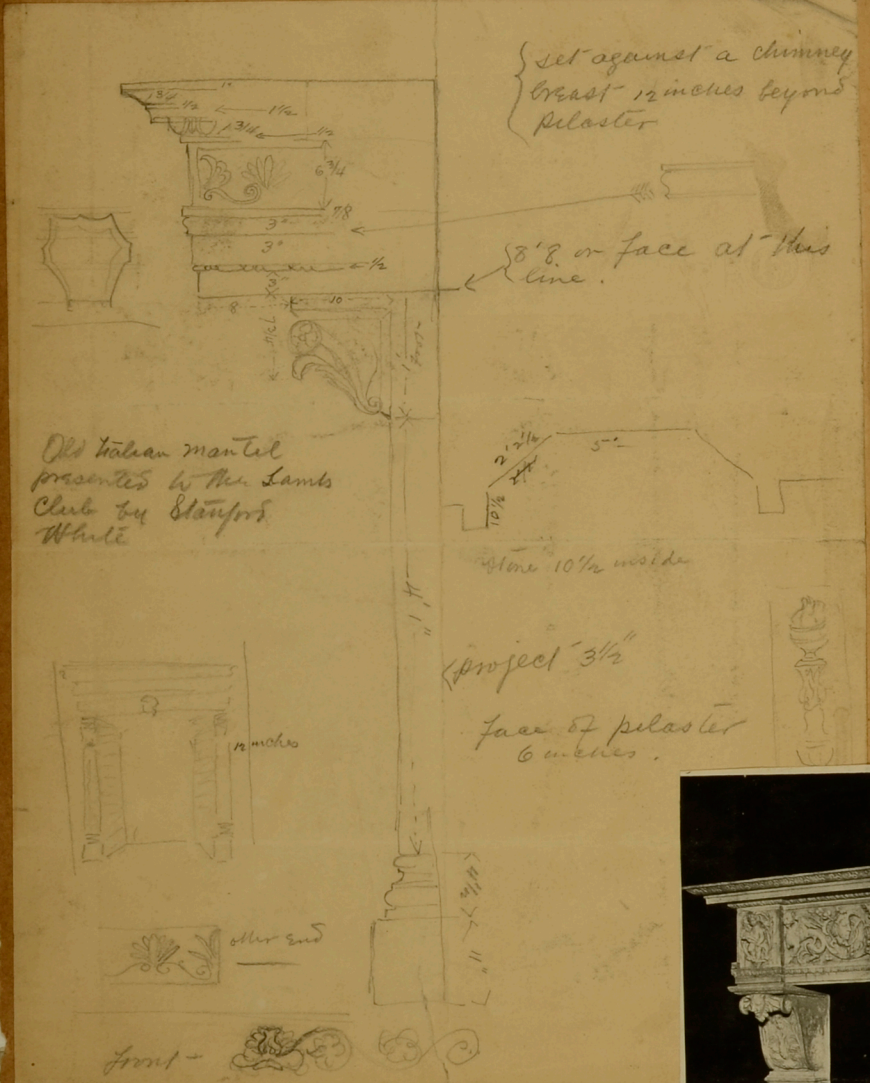
LOGGIA OF THE VATICAN



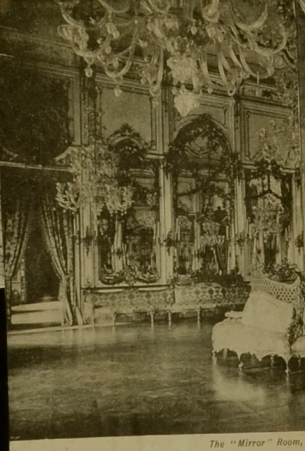
VESTIBULE OF THE LAURENTIAN LIBRARY



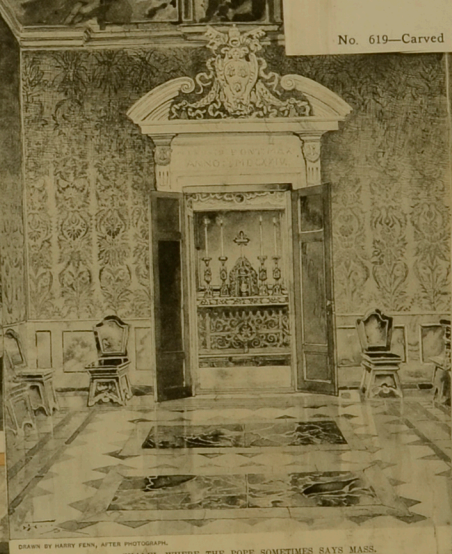
The Farnese Theatre



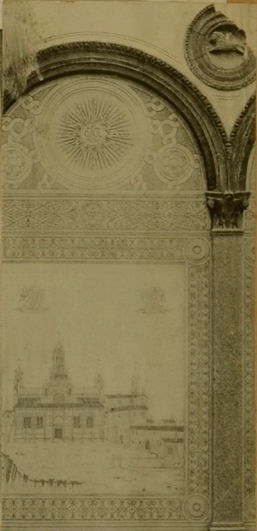
No. 619—Carved



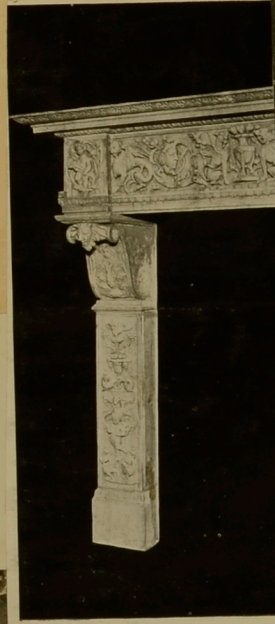
The "Mirror" Room



CHapel WHERE THE POPE SOMETIMES SAYS MASS



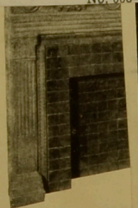
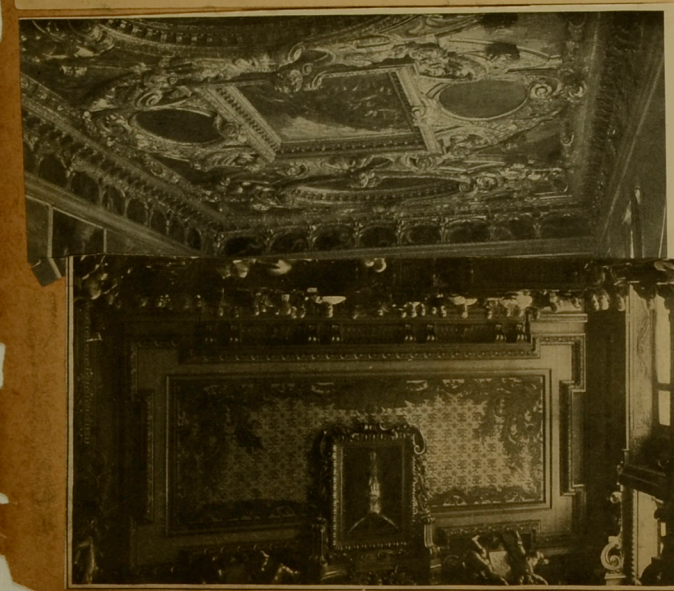
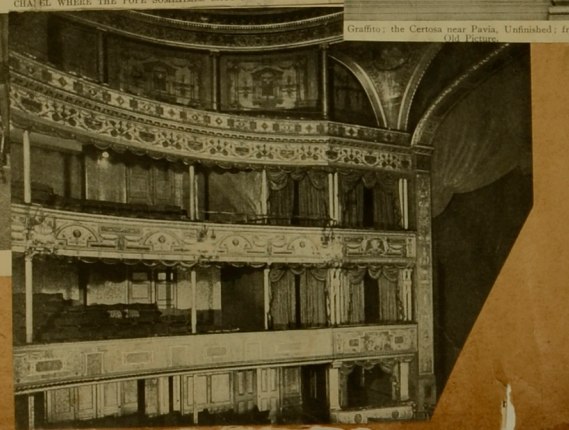
Certosa, the Certosa near Pavia, Unfinished; from an old picture



No. 668—Italian Renaissance

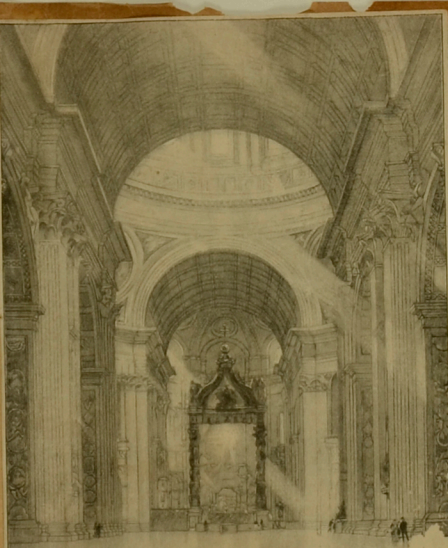


The Dining-room

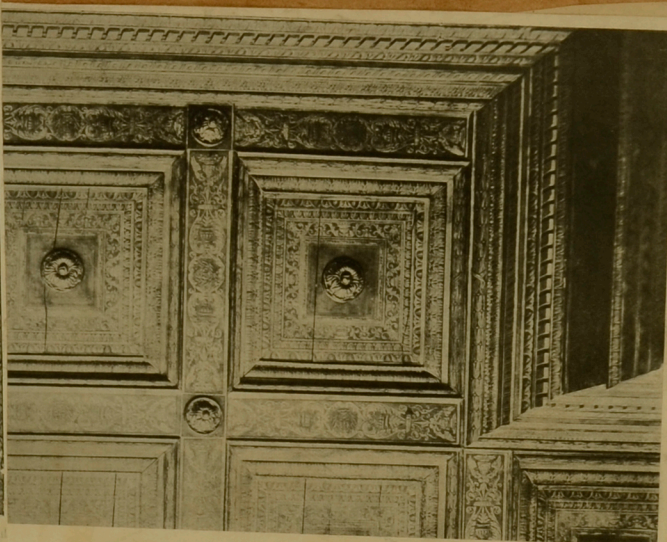


Accurate reproduction from the old mantel obtained and are

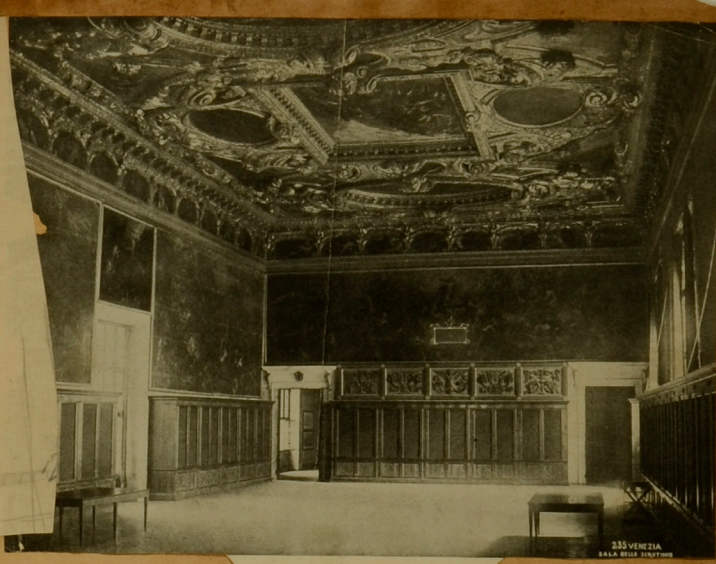
Characteristic panel decoration in a ceiling; the ornament almost invariably fills the space



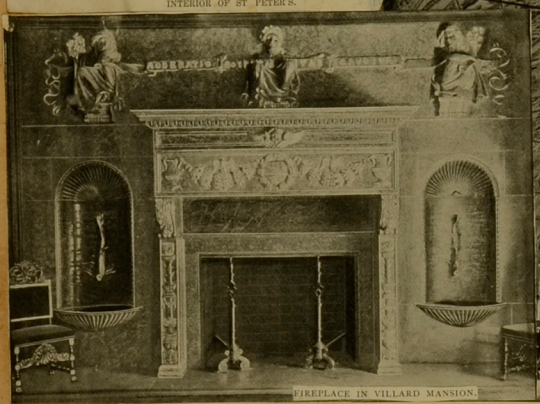
INTERIOR OF ST. PETER'S.



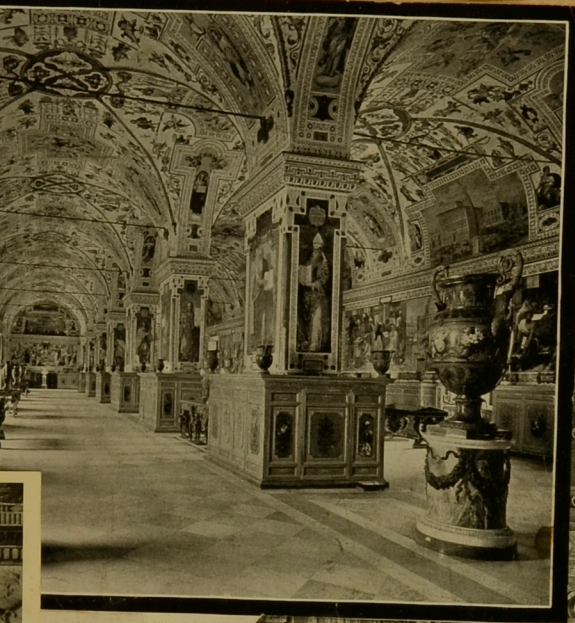
DETAIL OF THE LIBRARY CEILING, RESIDENCE OF OAKLEIGH THORNE, ESQ., NEW YORK CITY.



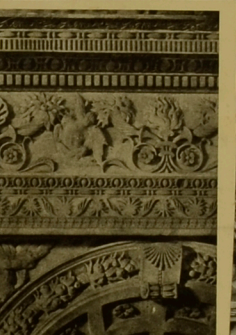
A ROOM IN THE DUCAL PALACE—VENICE



FIREPLACE IN VILLARD MANSION.



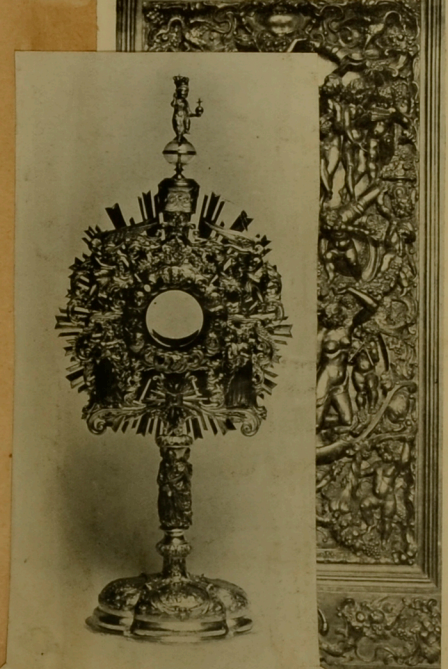
The Staircase, Monza.



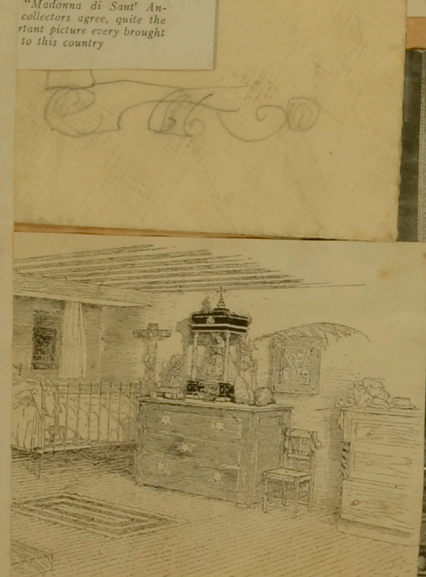
Chapel of the Sacrament. Note the cherubim



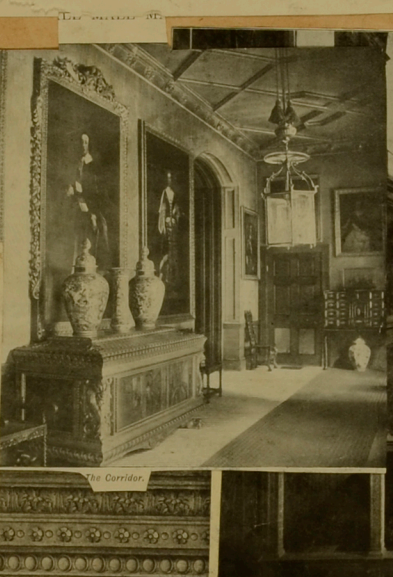
PART OF THE CEILING IN THE MAIN ROOM



MONSTRANCE, EIGHTEENTH CENTURY.



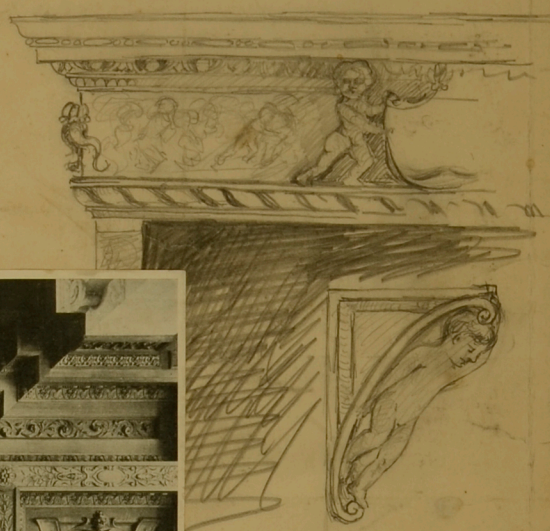
"Madonna di Sant' An- collectors agree, quite the most beautiful picture ever brought to this country



of a cornice. Nearly every molding was decorated



THE SISTINE CHAPEL IN THE VATICAN, ROME. Where Pius X. was elected Pope.

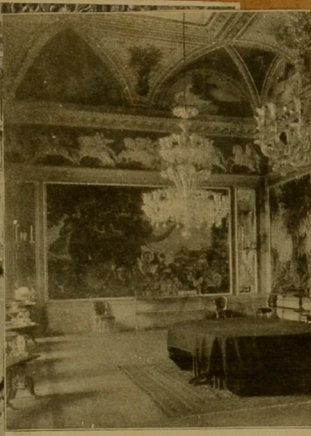
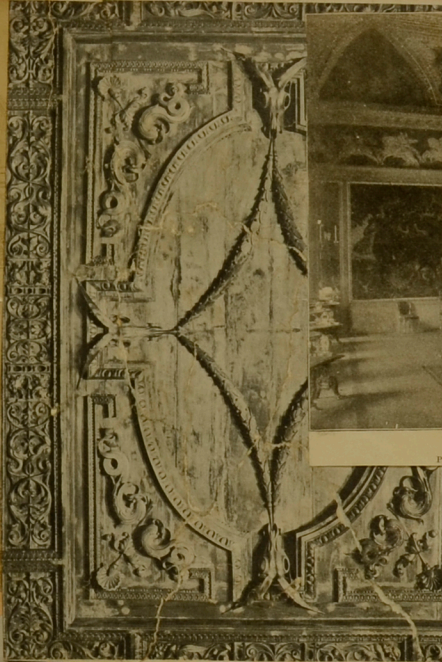


GARDEN CITY HOTEL

Plan of Up
Garden City Hotel
May 21 1910



N. 115 Gio. Bellini — Madonna e Santi

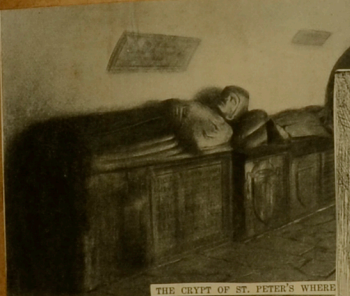


PRIVATE DINING-ROOM OF THE

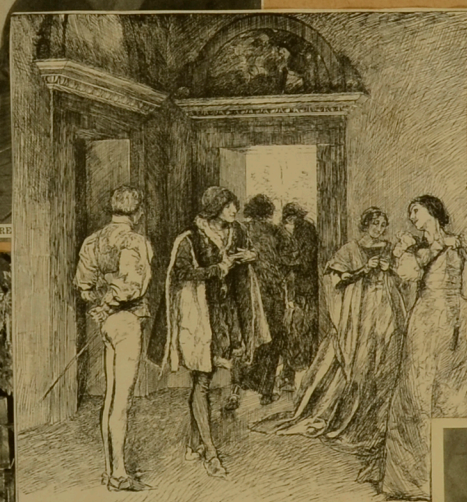


THE LECTERN ROOM WITH OLD VAULTED CEILING AND RICH FRESCOES

One of the fine ancient coffered ceilings is shown in the billiard room, while the frescoes in the other two rooms are among the most notable in the house



THE CRYPT OF ST. PETER'S WHERE

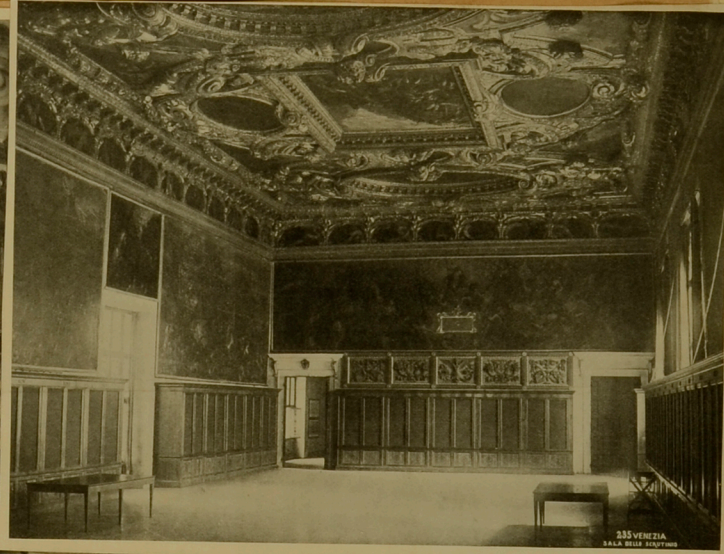


THE MAIN STAIRCASE

An imposing example of a with a fine second st

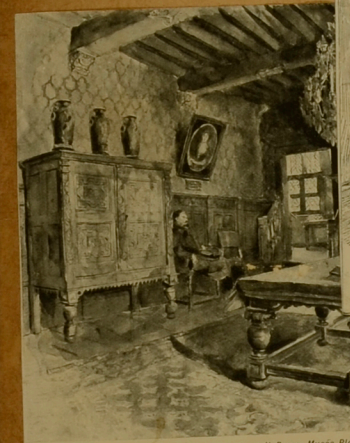


A CORNER OF THE SEVENTEENTH CENTURY LIBRARY



A ROOM IN THE DUCAL PALACE—VENICE

VENIZIA
SALA DEL DUCATO



The Council Room, Musée Plantin.



DON PEDRO. "Will you have m



LOOKING DOWN ONE OF THE LO



THE VAST FOURTEENTH CENTURY SALON, WHICH IS NOW USED AS THE LIVING ROOM OF THE VILLA

This room is characteristic of the consistency of the furnishing; in the older part of the house there is nothing later than the Sixteenth Century



THE BILLIARD ROOM, SHOWING SECOND STO

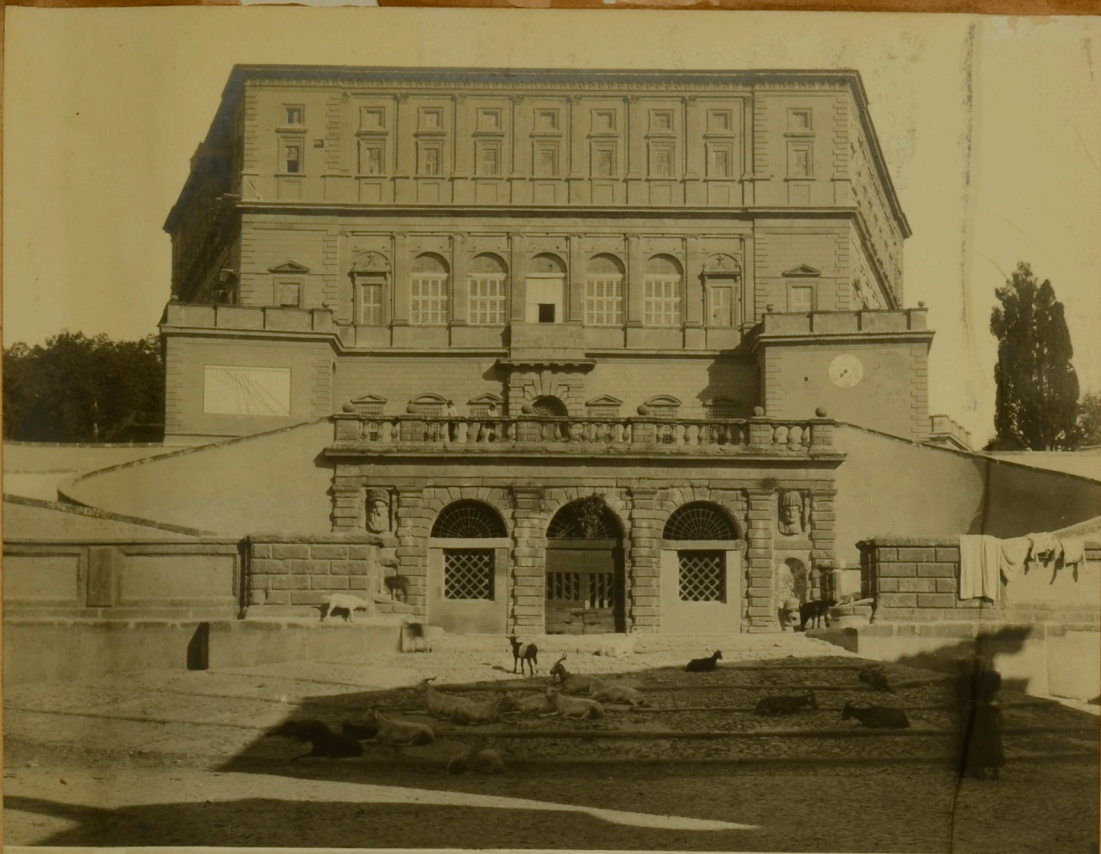


Room of the 500, Palazzo Vecchio, Flo

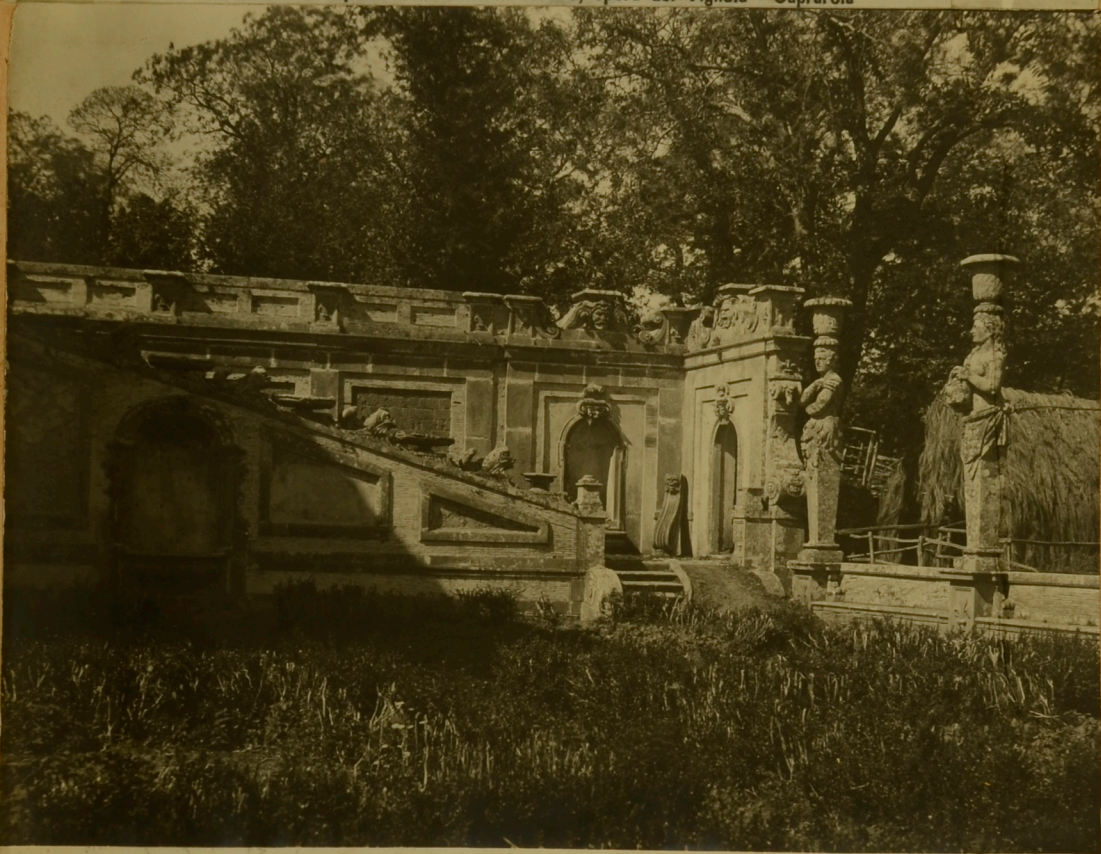


ENTRANCE HALL, LOOKING NORTH AND EAST

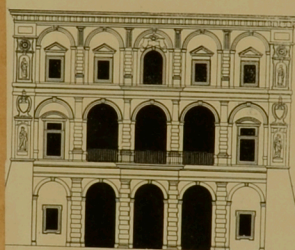
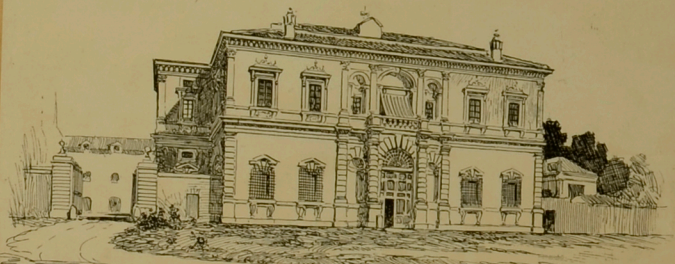
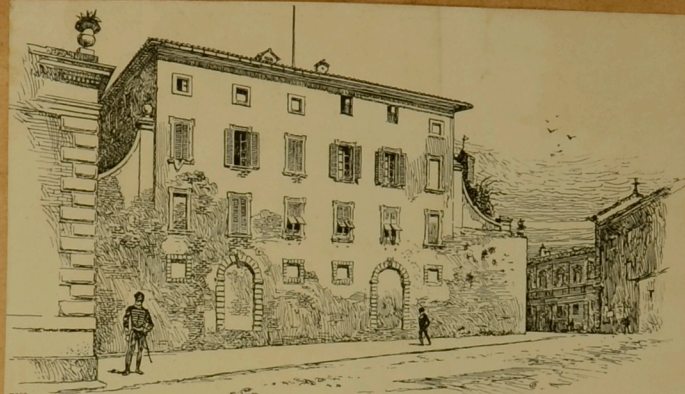




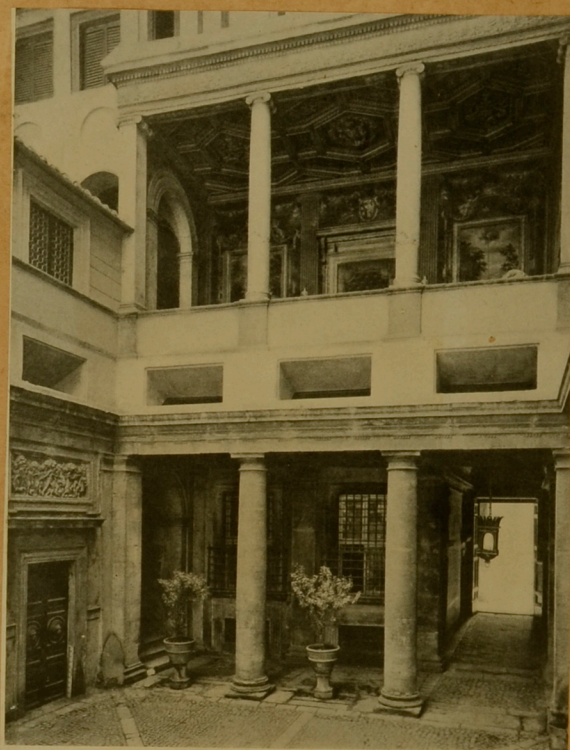
8095 Prospetto del Palazzo Farnese, opera del Vignola - Caprarola



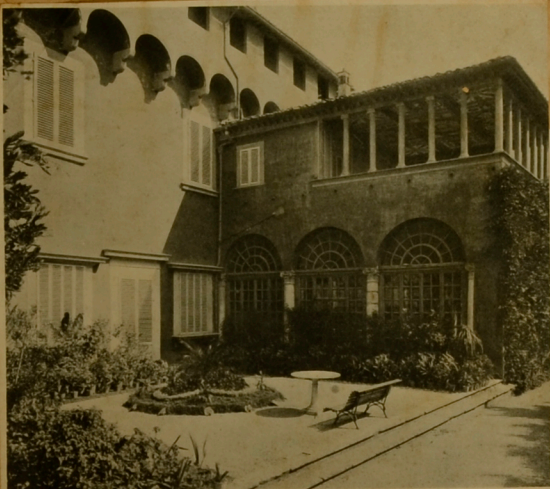
8138 Scala dei Delfini, Villa Farnese - Caprarola



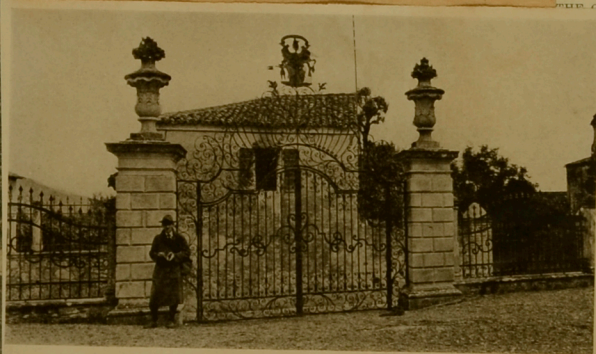
DRAWINGS BY CLAUDE BRAGDON FROM "MINOR ITALIAN PALACES"



THE COURTYARD OF THE PALAZZO MASSIMO.
LUZZI, ARCHITECT.



THE VILLA MEDICEA, CAREGGI



VILLA DATTA ROSA-BATTAGLIA



4257 Viterbo - Porta grande della Chiesa della Quercia



3368 Dettaglio palazzo nella Villa Lancellotti - Frascati



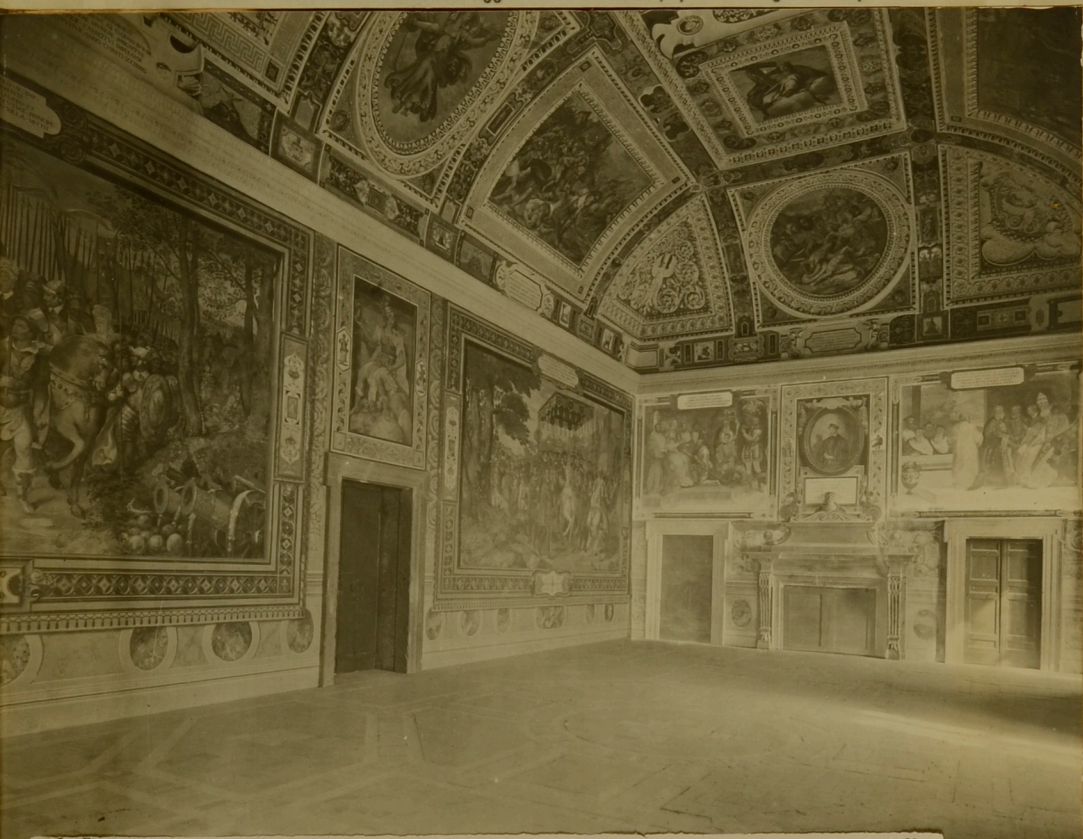
4265 Bagnaia - Villa Lante Dettaglio



9304 Dettaglio Villa Lante - Bagnaia



8106 Estremità della Scala Reggia Palazzo Farnese, opera del Vignola - Caprarola

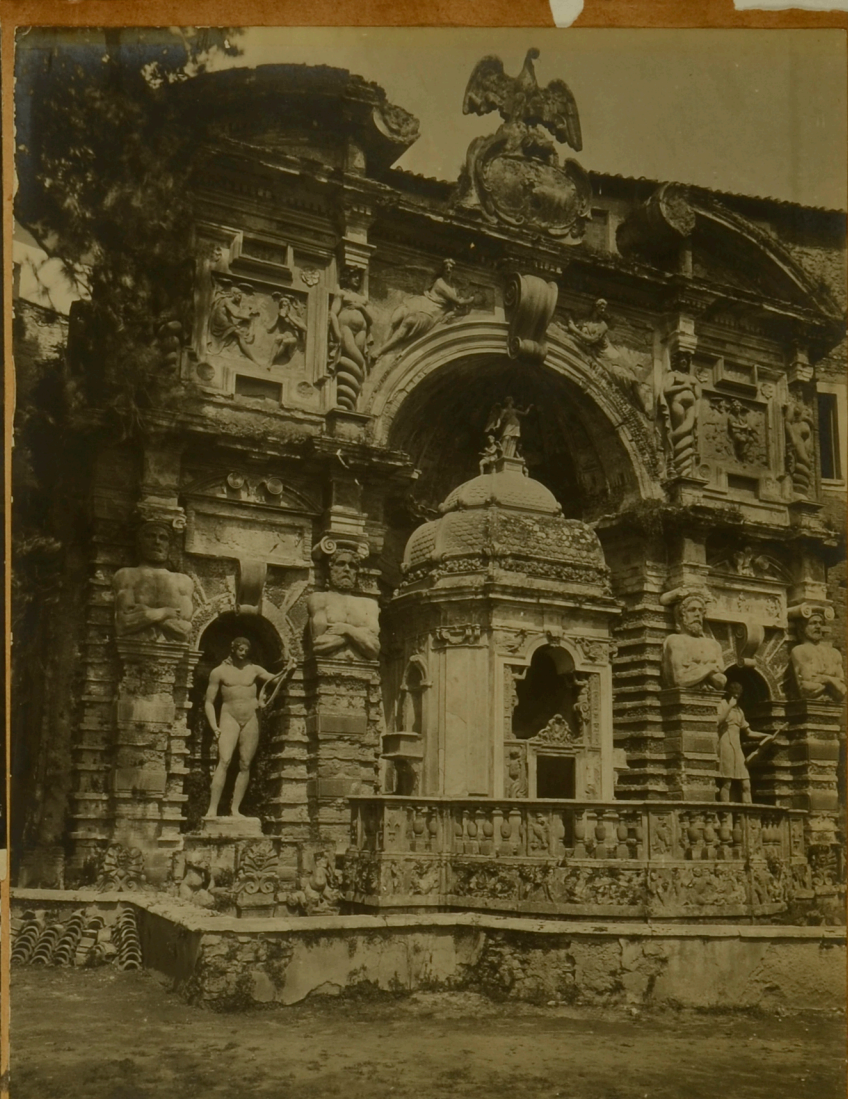


La Esfera

29



El magnífico claustro de Bramante en la abadía de Monte Cassino



8960 Fontana dell'organo, Villa d'Este - Tivoli



Toscanello N. 4482

Cappella Ludovisi

Fotog. R. Mosconi



THE CORTILE-LE CORTI, NEAR SAN
CASCIANO, VAL DI PESA, ITALY.



VILLA MATCONTENTA



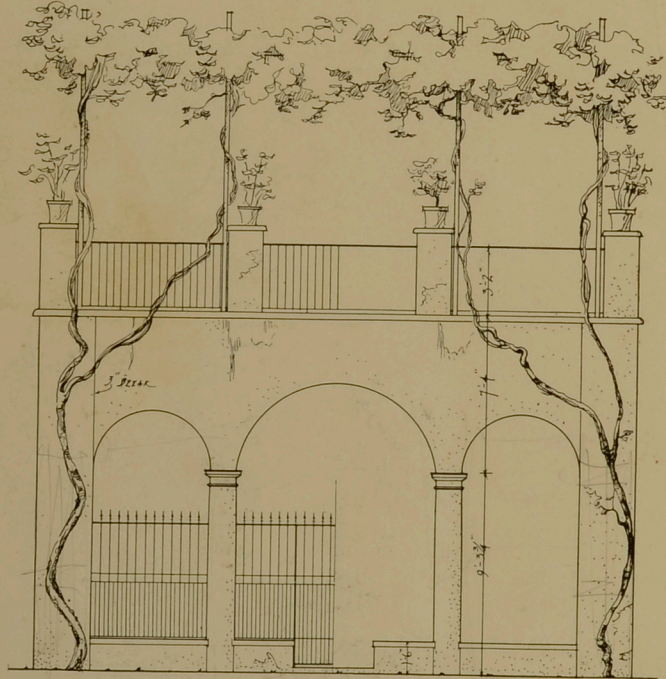
VILLA MEDICEA

ITALIAN GATEWAYS
REPRODUCED FROM PHOTOGRAPHS BY ROBERT M. BLACKALL
THIRTY-FIFTH HOLDER OF ROTCH TRAVELING SCHOLARSHIP

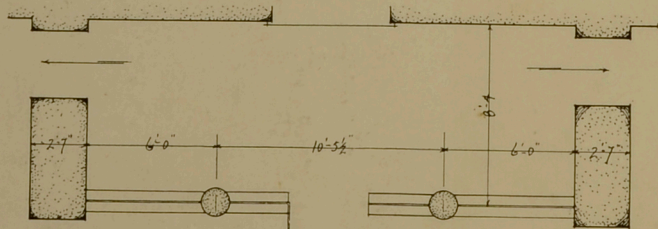
Northern Italian
Details

GARDENS

Plate 77



ELEVATION



PLAN

WALLS - STUCCO
COLUMNS & COLONNETS - STONE

LOGGIA: PALAZZO ZAMBONI, VERONA

SCALE
0 1 2 3 4 5 6 7 8

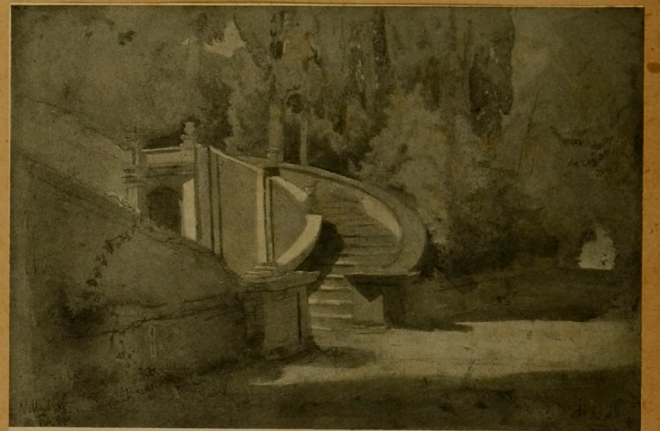


FLORENCE, VILLA CURONIA, DINING ROOM



MR. BEN ALI HAGGIN'S ITALIAN RESIDENCE

Through this simple cortile Mr. Ben Ali Haggin, the well-known American portrait painter, enters his Italian villa, "Bene Viene," in Florence. The graceful arcade on two sides gives shelter from the sun and rain and renders more secluded the garden seen through the courtyard door



"VILLE D'ESTE"

FROM THE DRAWING BY H. B. BRADAZON



CHAPEL GALLERY—LE CORTI, NEAR SAN CASCIANO, VAL DI PESA, ITALY.



9016 finestra del palazzo Zaccarelli - Piperno



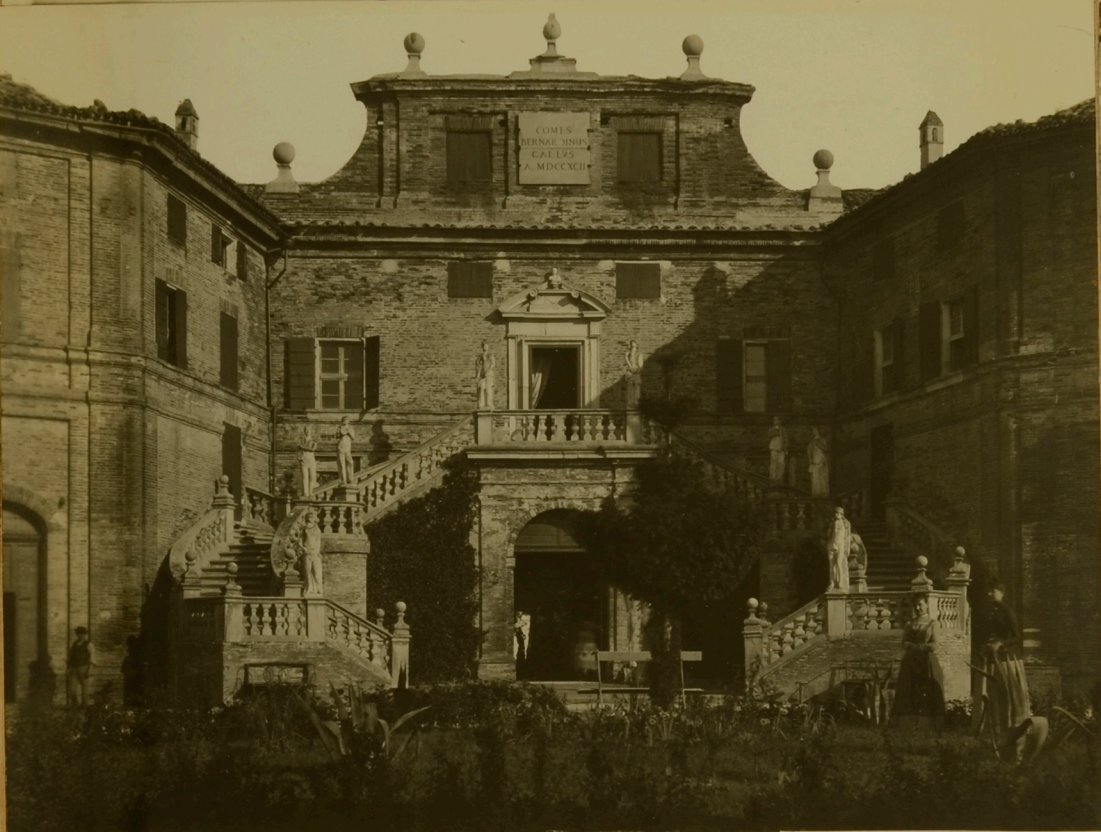
287 A Veduta della Villa Aldobrandini - Frascati



4554 Dettaglio Porta del Palazzo Vitelleschi - Corneto Tarquinia



5233 Templo di Minerva Assisi



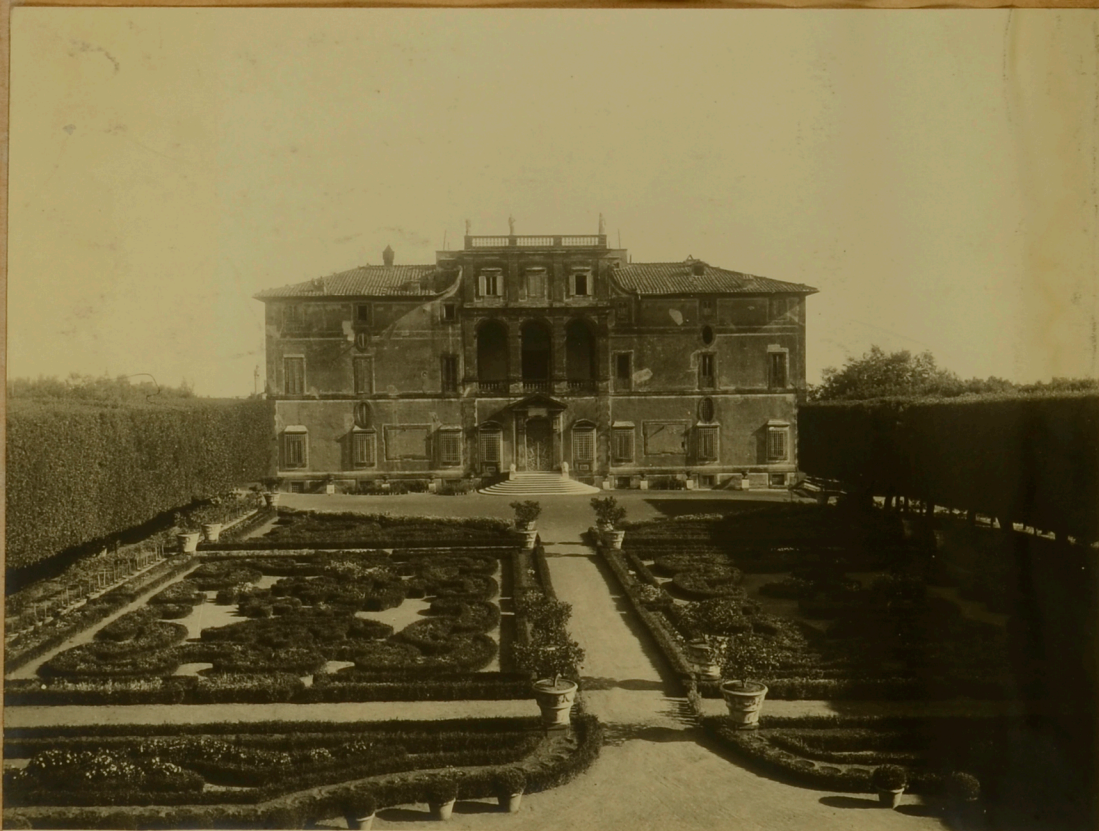
4519 Palazzo di Monte Gallo



8314 Porta della Chiesa del Riposo Toscanella



306 Cascata di Villa Aldobrandini - Frascati



3365 Palazzo nella Villa Lancellotti - Frascati





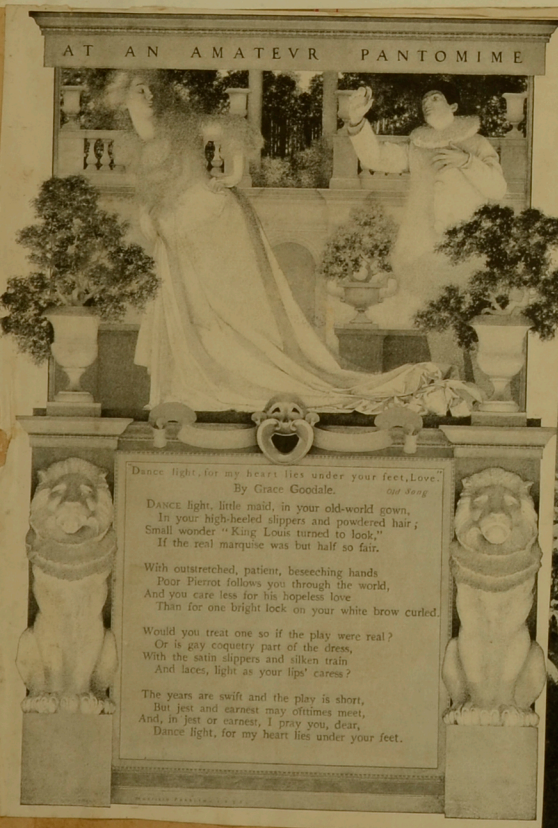
THE THREE POOLS.



"COUNTRY LIFE." ENTERTAINMENTS



Copyright



AT AN AMATEUR PANTOMIME

Dance light, for my heart lies under your feet, Love.
By Grace Goodale.

Dance light, little maid, in your old-world gown,
In your high-heeled slippers and powdered hair;
Small wonder "King Louis turned to look,"
If the real marquise was but half so fair.

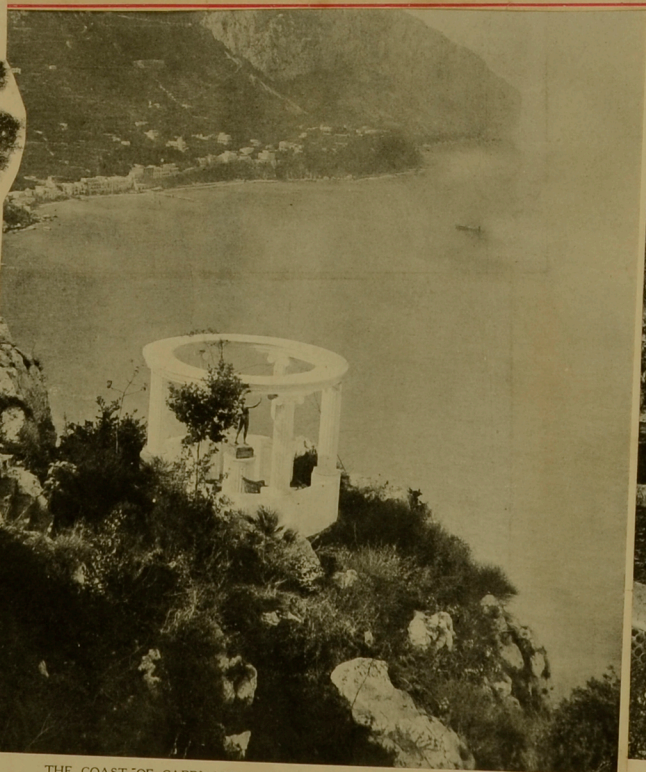
With outstretched, patient, beseeching hands
Poor Pierrot follows you through the world,
And you care less for his hopeless love
Than for one bright lock on your white brow curled.

Would you treat one so if the play were real?
Or is gay coquetry part of the dress,
With the satin slippers and silken train
And laces, light as your lips' caress?

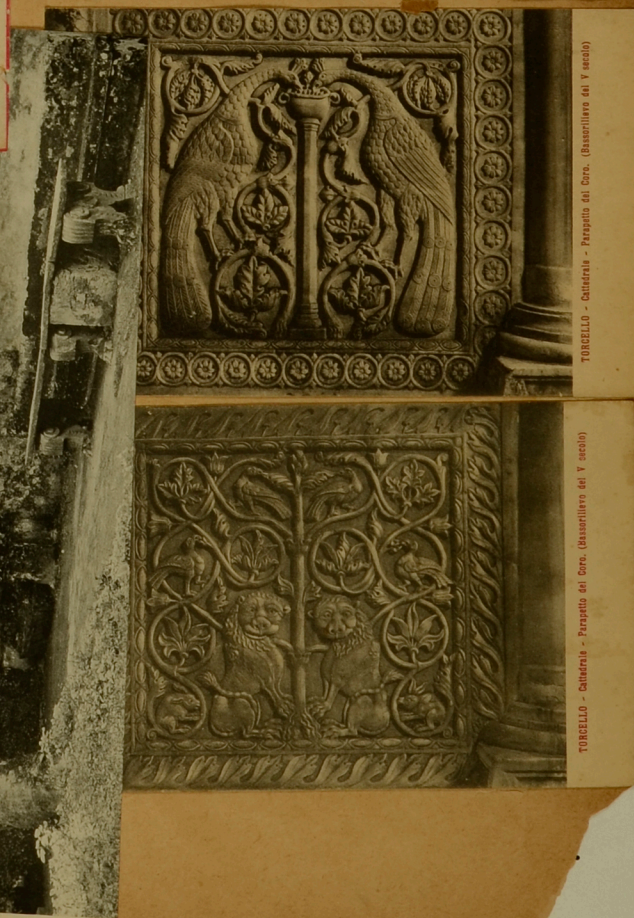
The years are swift and the play is short,
But jest and earnest may oftentimes meet,
And, in jest or earnest, I pray you, dear,
Dance light, for my heart lies under your feet.

OF THE KING'S SON PAINTED BY MAXFIELD PARRISH

vinces and islands. While navigating the waters about his domain his fleet was blown to sea and wrecked. He alone was ank to the foot of a great mountain where stood a wonderful palace. Within it he found forty young women of exquisite their lord and waited upon him. After a year they left him for forty days, as was their custom, to see their fathers, keys to the ninety-nine gates leading into the wonderful gardens. Agib was permitted to enter all these but the last, of his right eye. The first garden he entered was a wonderful orchard, which nowhere in the universe could be the trees, the abundance of fruit and blossoms, and the pools of sweet water made it a place of surpassing wonder



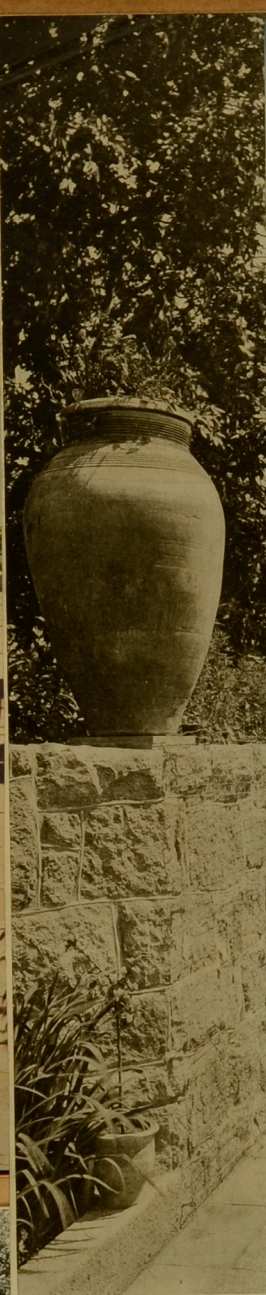
THE COAST OF CAPRI AND THE GULF OF NAPLES
With the little roofless temple of the "Head of Dreams," the most picturesque feature of the Villa Lysis, in the foreground



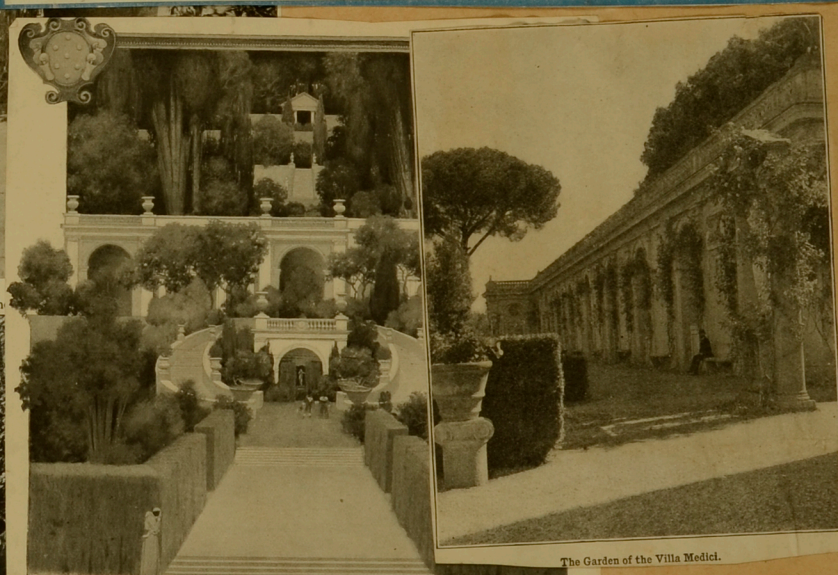
TORRELLA - Caltanissetta - Paraguet del Core. (Bassorilievo del V secolo)

TORRELLA - Caltanissetta - Paraguet del Core. (Bassorilievo del V secolo)

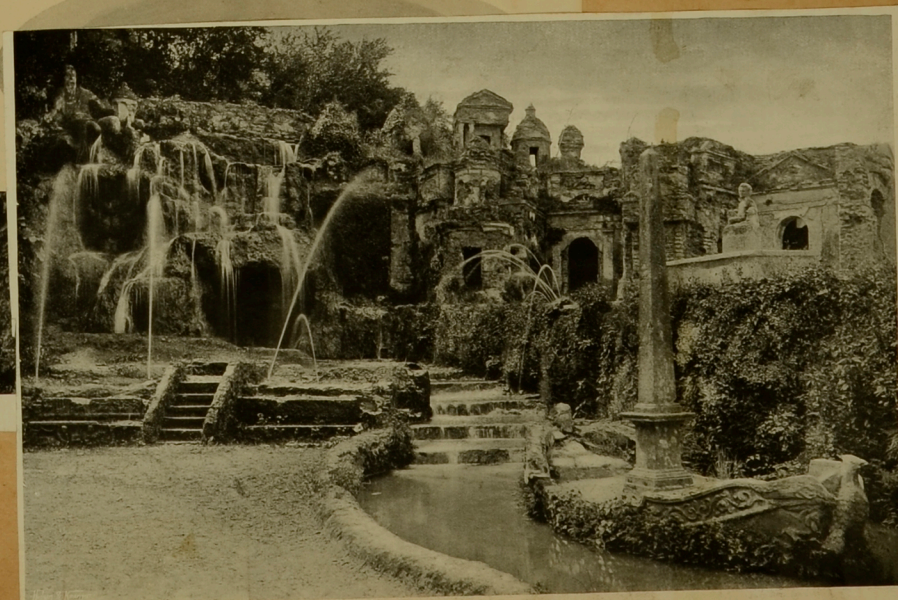
ANTI- GARDEN



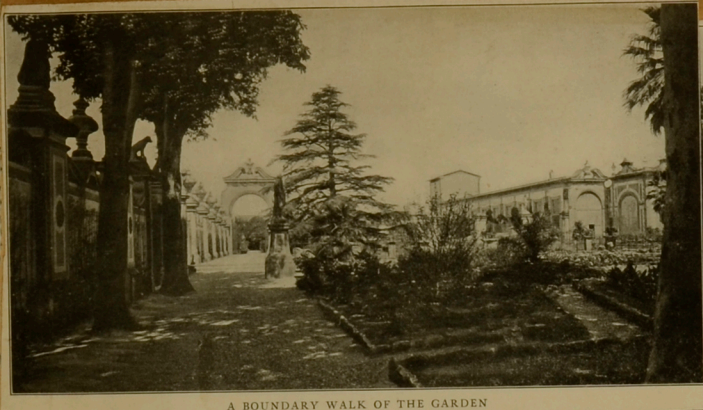
THE GALLERY OF THE HUNDRED FOUNTAINS.



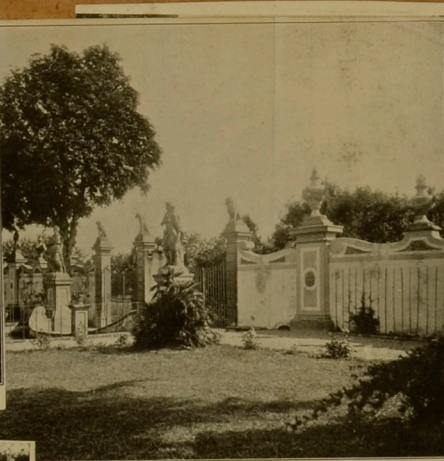
The Garden of the Villa Medici.



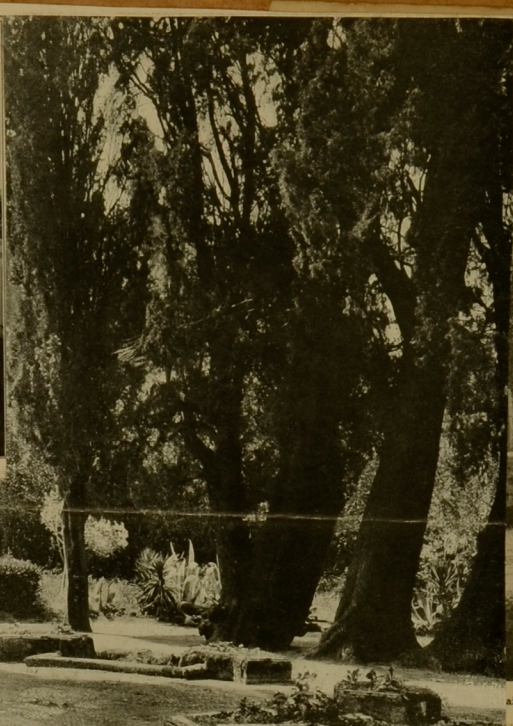
THE LOWER FOUNTAINS.



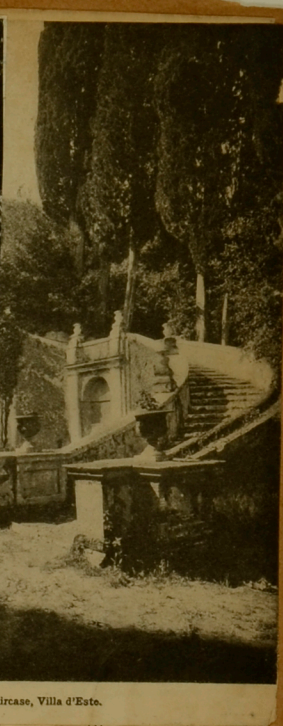
A BOUNDARY WALK OF THE GARDEN



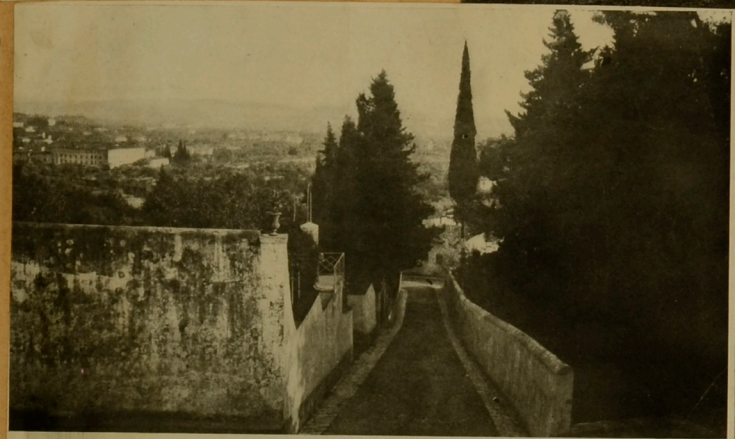
POINT IN THE GARDEN WALL



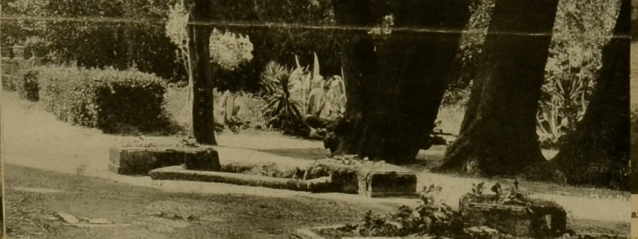
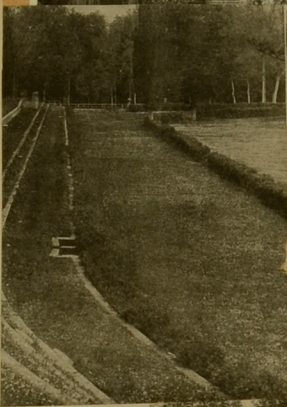
THE CYPRESS GROVE.



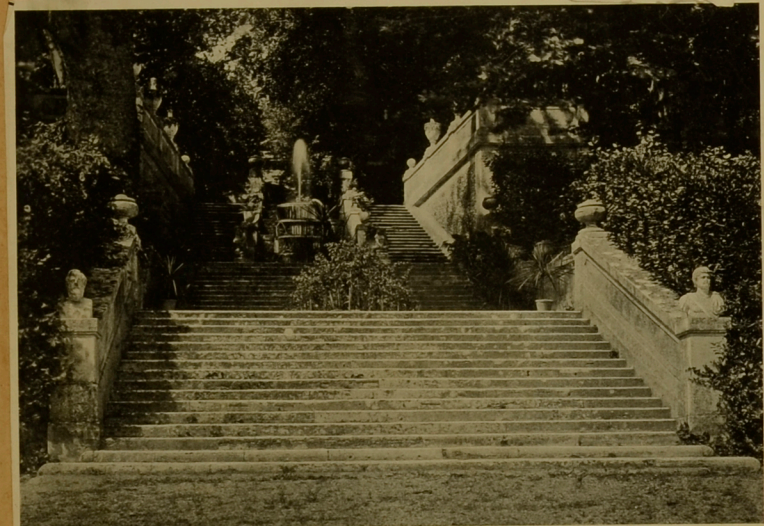
alcove, Villa d'Este.



THE LANE BETWEEN THE "VILLA DI QUARTO" AND THE ROYAL FAMILY'S "VILLA PETRAIA"
With the panorama of Florence in the distance



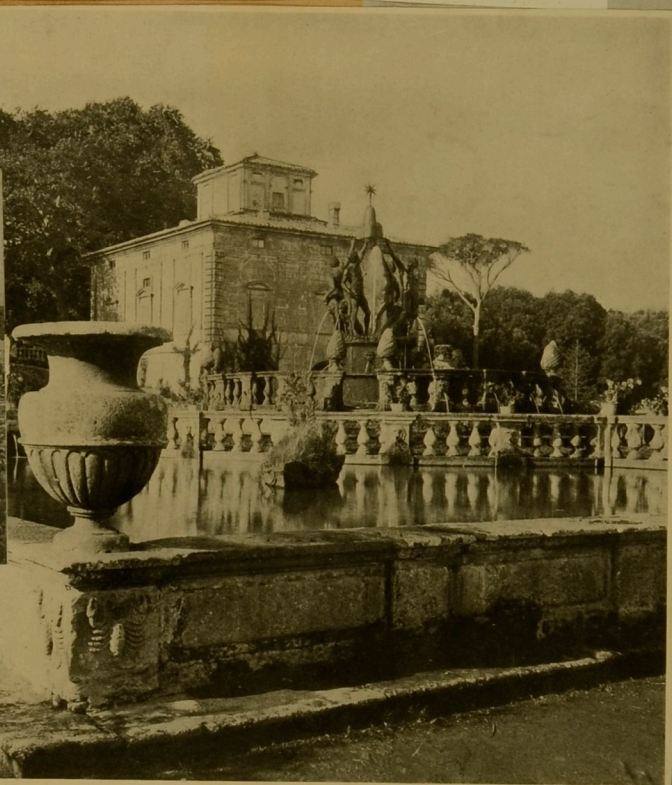
"COUNTRY LIFE."



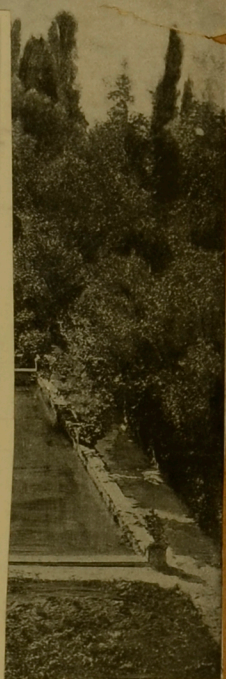
REDUCED FROM PHOTOGRAVURE PLATE. "ARCHITECTURAL GARDENS OF ITALY."



LOWER GARDENS.



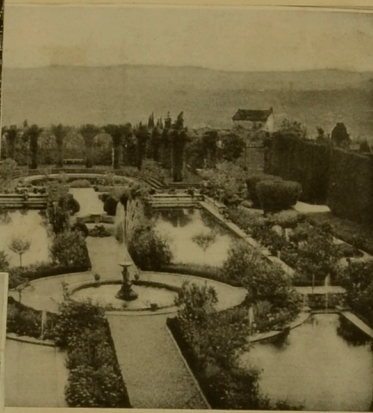
DETAIL, VILLA LENTE, BAGNAIA, ITALY



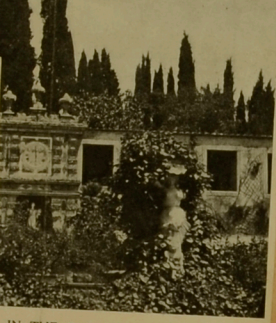
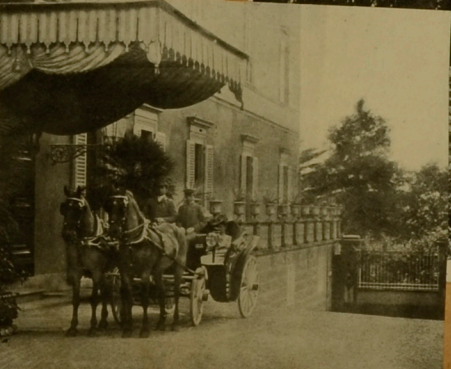
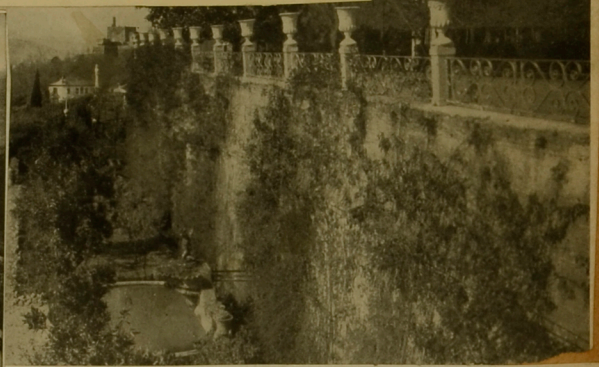
VILLA D'ESTE.



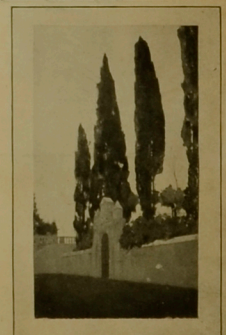
4 Villa d'Este, Tivoli. 3



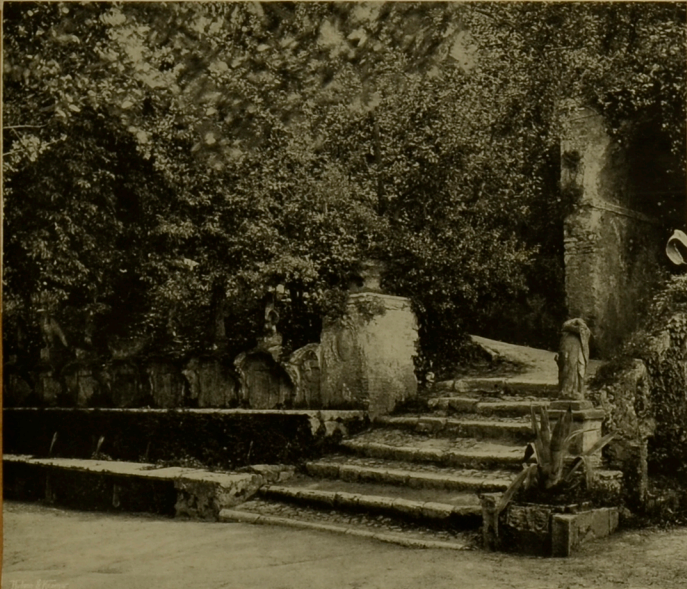
Villa Gamberaia, near Florence. General view from the casino



IN THE GARDEN WALL

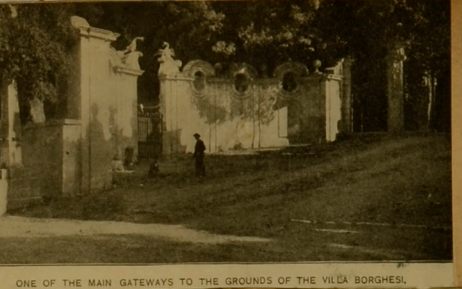
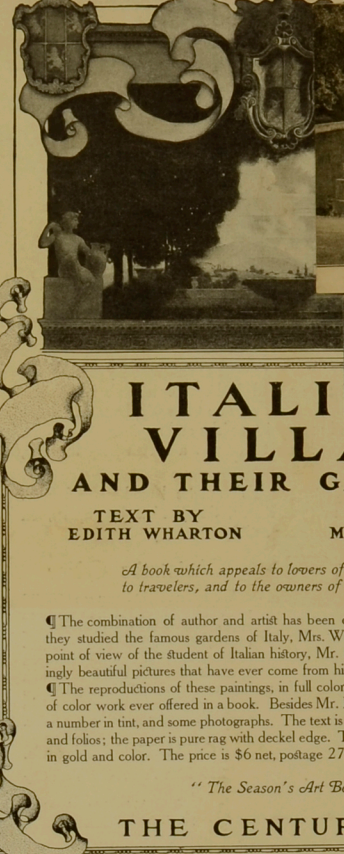
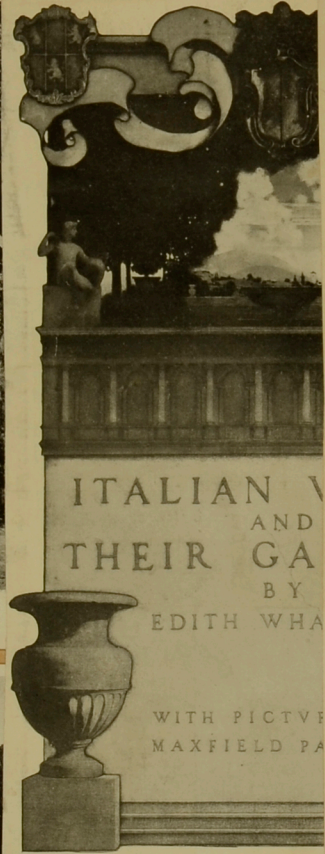


THE COUNTESS MASSICIA IN HER VICTORIA AT THE ENTRANCE TO THE



Copyright

BY THE HUNDRED FOUNTAINS.

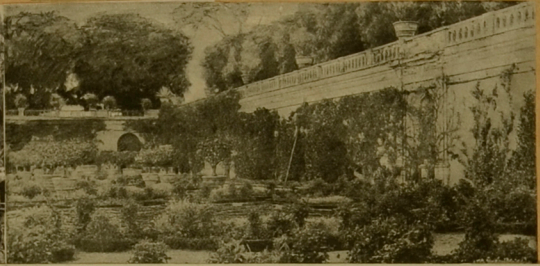


ONE OF THE MAIN GATEWAYS TO THE GROUNDS OF THE VILLA BORGHESI.

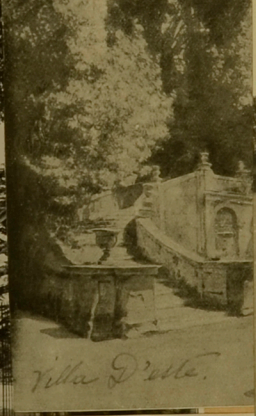


Copyright

LOOKING OVER TIVOLI. UPPER TERRACE, VILLA IMPERIALE, GENOA



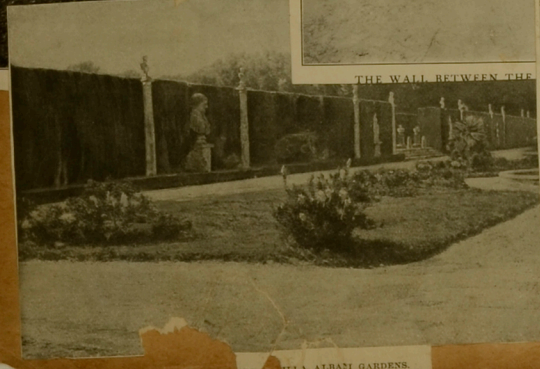
THE WALL BETWEEN THE



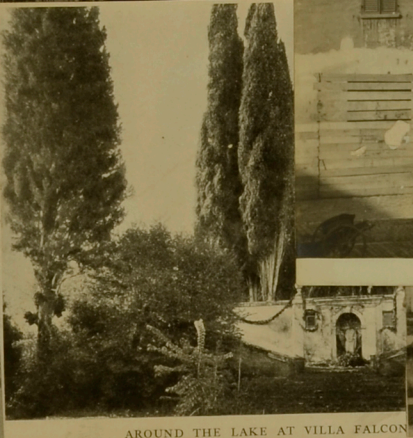
Villa D'Este.



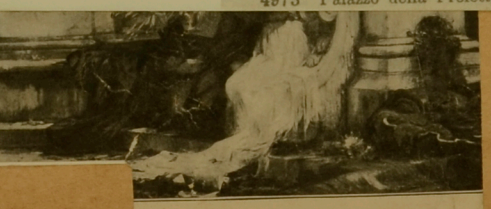
4973 Palazzo della Prefettura Pesaro



VILLA ALBANI GARDENS.



AROUND THE LAKE AT VILLA FALCON



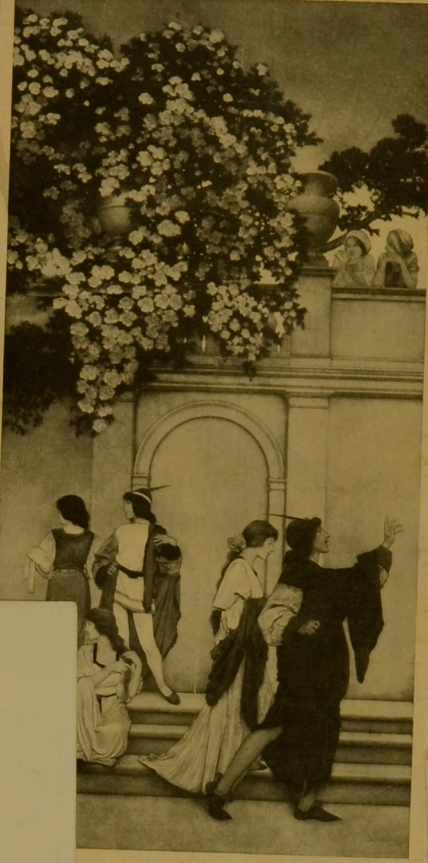
"THE LOVERS." BY ETCHERRY.



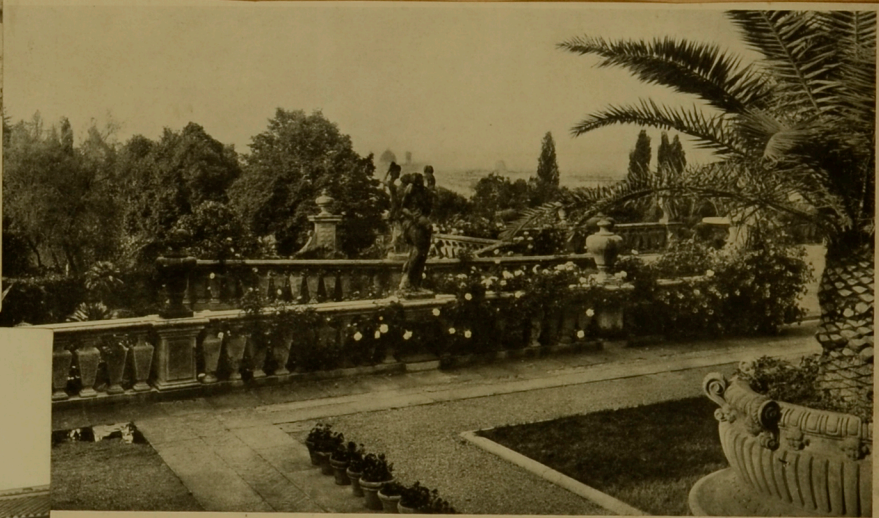
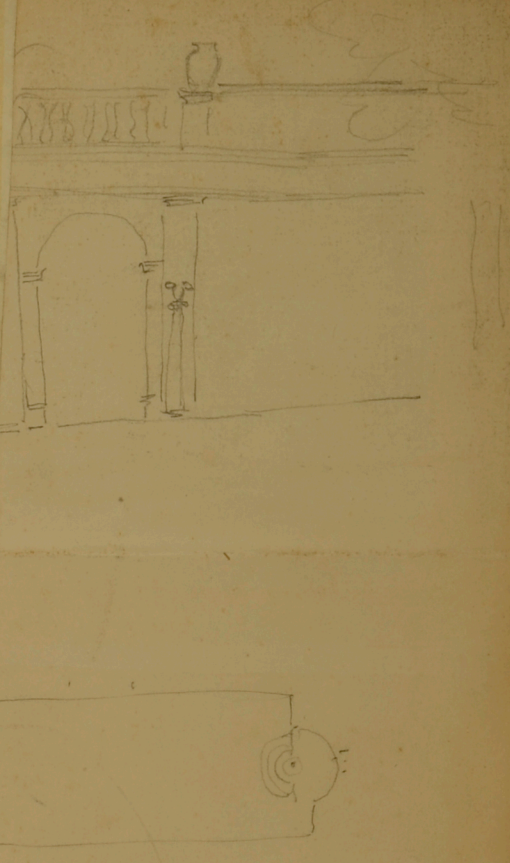
Edizione inalterabile.

MILANO - Castello sforzesco

10525



Copyright by the Curtis Publishing Company
BY MAXFIELD PARRISH FOR THE GIRLS' DINING-ROOM



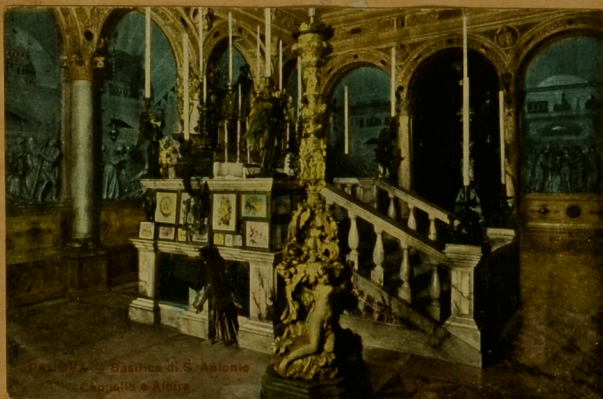
FROM THE TERRACE FLORENCE IS SEEN RISING FROM THE VALLEY IN ALL ITS SPLENDOR
his view of the city, which is about two miles away, is one of the most entrancing prospects to be obtained anywhere in the suburbs



Roma N. 11309

Casino di Villa Falconieri a Frascati

Fotog. R. Mescioni



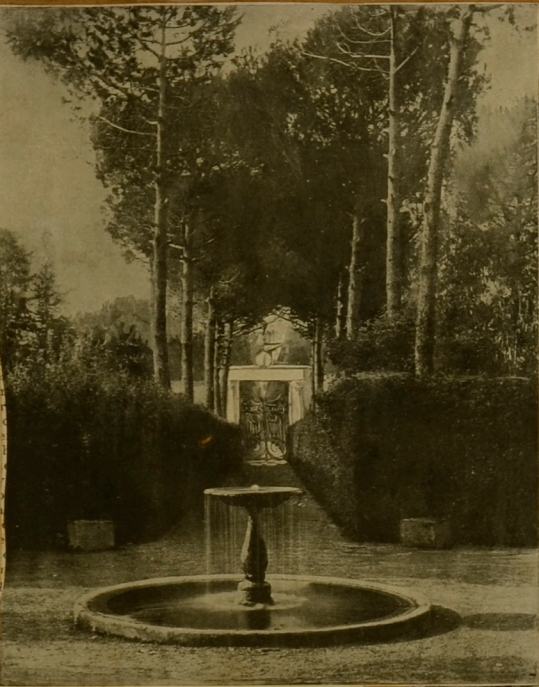
BASILICA - Basilica di S. Antonio
Cappella e Altare



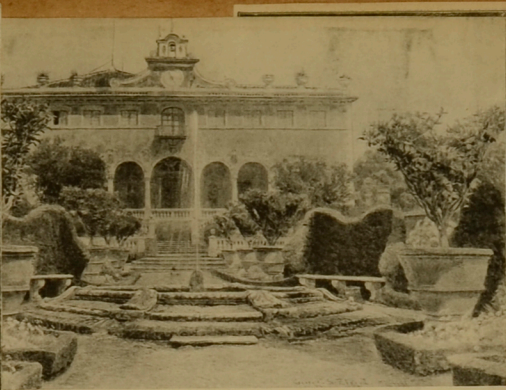
EXTERIOR, VILLA BONDI, FLORENCE, ITALY
 From "Smaller Italian Villas and Farmhouses"
 Courtesy of the Publishers, Architectural Book Publishing Company, New York



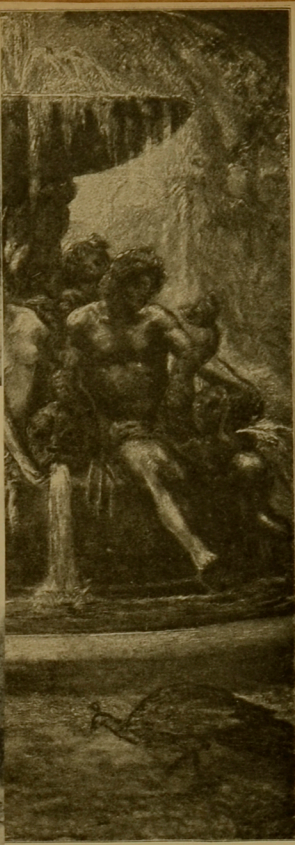
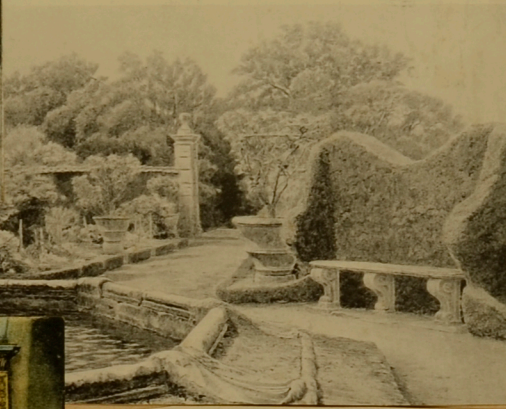
6392 Festoni dell'ara d'Augusto facciata interna di Villa Medici - Roma



AN OLD ALLEY, VILLA MATTEI.



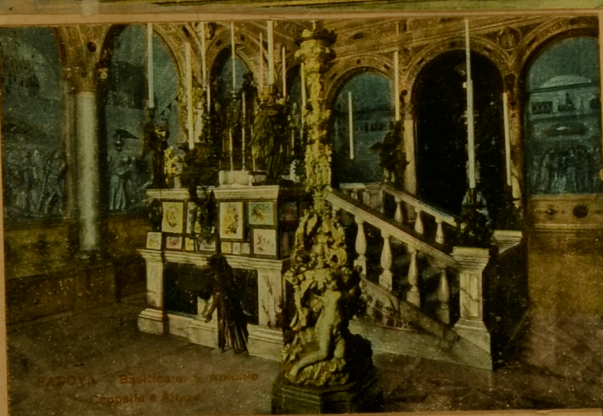
BY G. S. ELGOOD



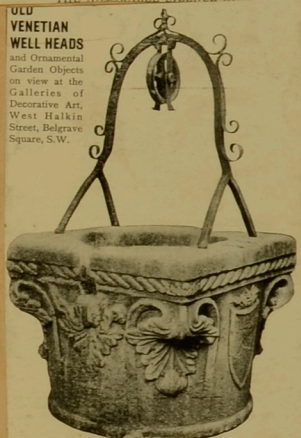
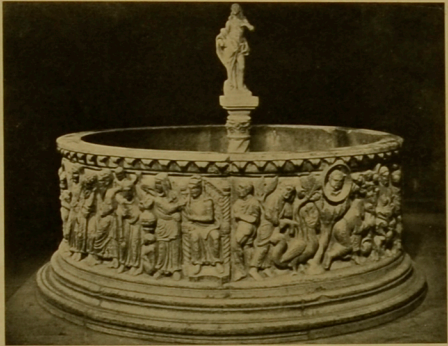
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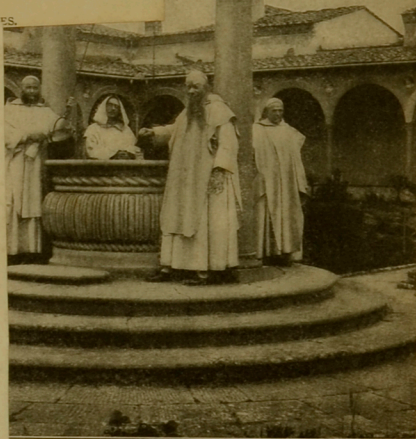
S, LINTEL AND WELL CURB



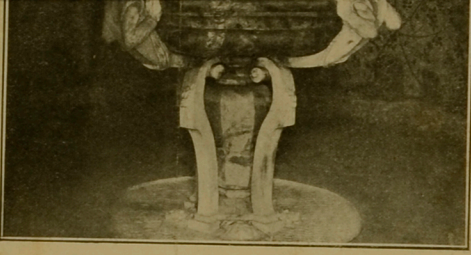
Napoli - Strada S. Lucia



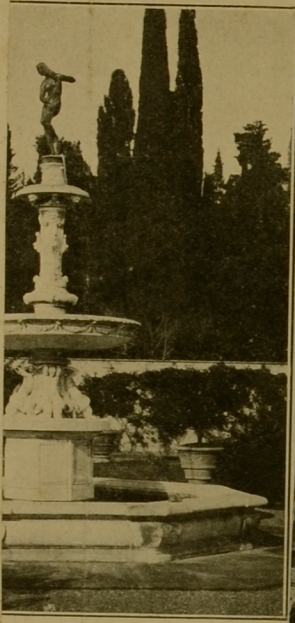
OLD VENETIAN WELL HEADS and Ornamental Garden Objects on view at the Galleries of Decorative Art, West Halkin Street, Belgrave Square, S.W.



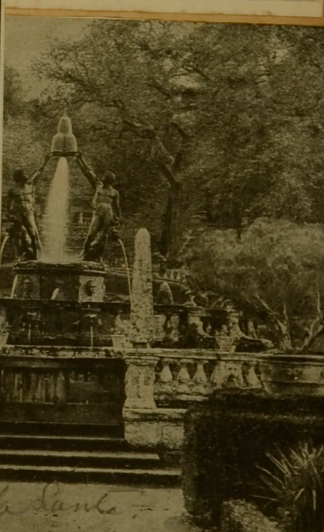
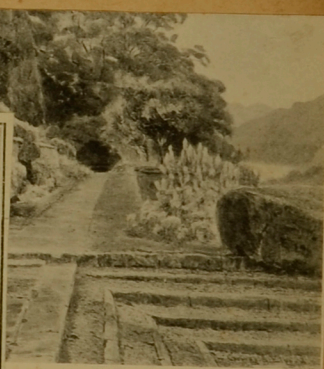
of the Certosa near Florence, designed by Michael Angelo



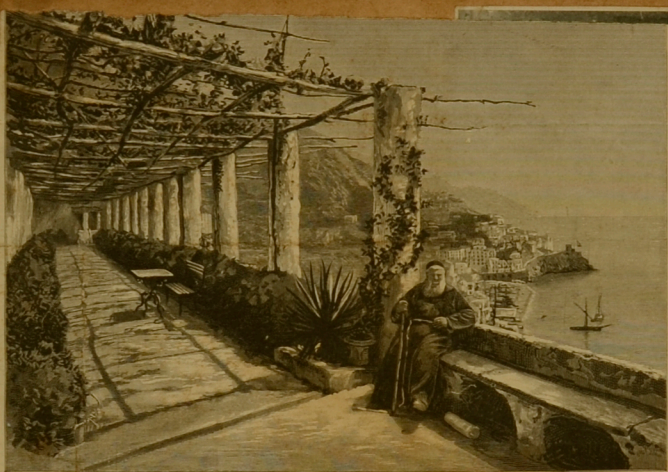
Fontaine de Grotticella. Jardins Boboli à Florence.



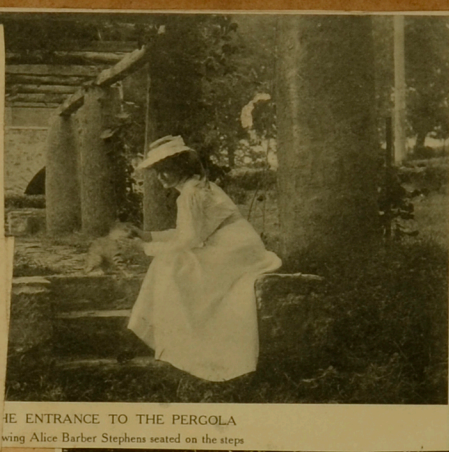
us. V illa Pétraja, près Florence.



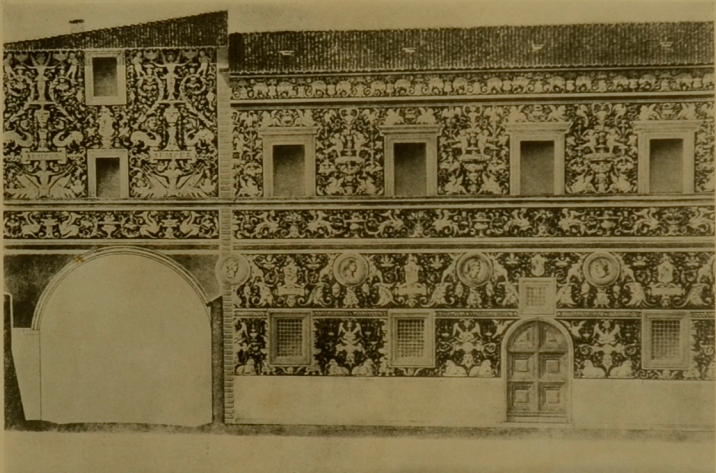
Villa Santa



AMALFI, FROM THE GRAND HOTEL DEI CAPPUCCINI.



THE ENTRANCE TO THE PERGOLA
with Alice Barber Stephens seated on the steps

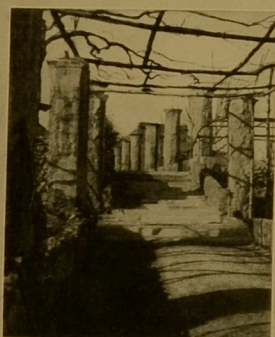


Courtesy of the Avery Library.
Photograph by M. F. Friederang.

A FACADE DECORATED IN SGRAFFITO—1584,
PALAZZO D'ALESSANDRO VITELLI ALLA CANNONIERA.



Guy Norman's Sicilian Garden: The Seat and Canopy in the Garden Wall



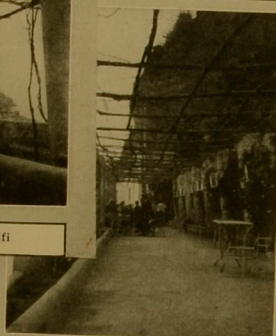
Pergola—Hotel Belvedere, Ravello



AMALFI FROM THE CAPPUCCINI MONASTERY.



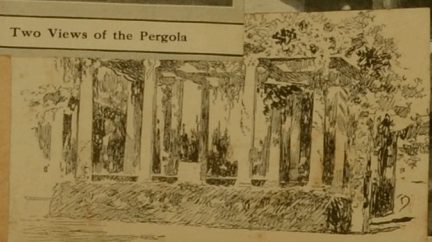
Hotel Cappucini, Amalfi



Two Views of the Pergola



GENOVA - Cattedrale S. Lorenzo



THE ROSTRUM

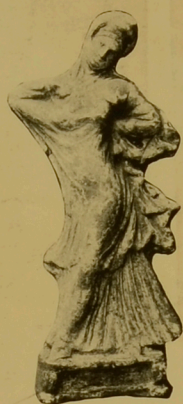


pergola—Villa Schuler, Taormina





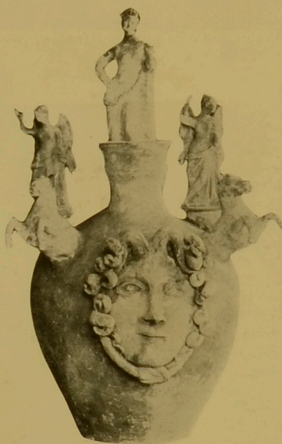
FIG. 3.—THE ARCH OF AUGUSTUS AT RIMINI.



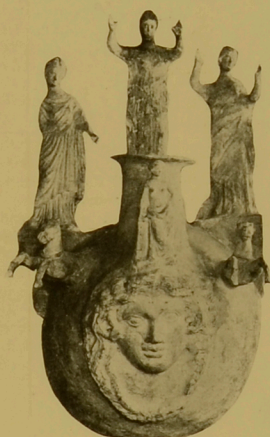
106



S. ANTONIO RESTORING A DEAD GIRL TO LIFE.
Basilica of S. Antonio at Padua. Sculptor, Jacopo Sansovino.



107



108



112



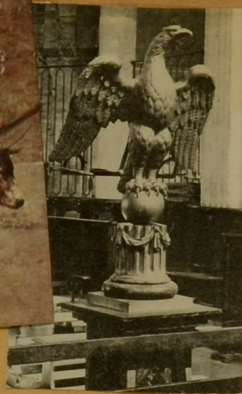
110



111



BAS-RELIEF OF NEW-BORN BABE SPEAKING ON BEHALF OF ITS MOTHER.
Basilica of S. Antonio at Padua. Sculptor, Antonio Lombardo.



Basilica of S. Antonio at Padua.

THE CHAPEL OF S. ANTONIO.

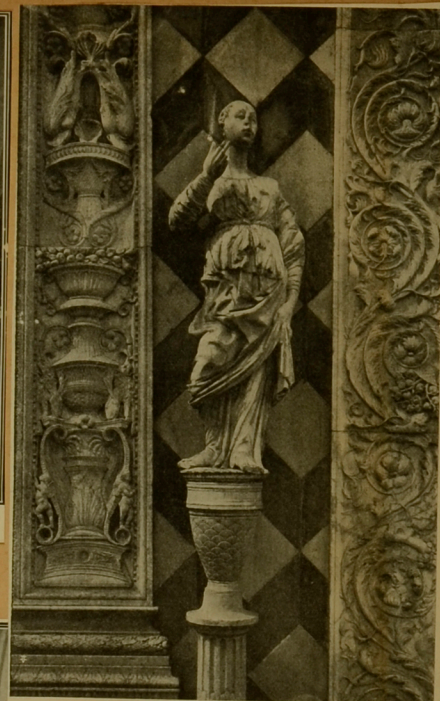
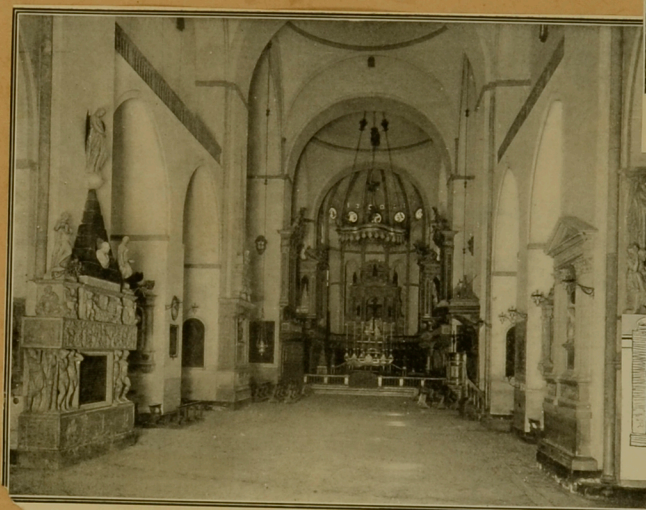
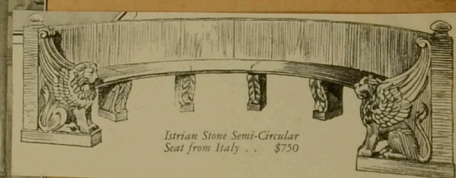


Fig. 570 — Bergamo, Cappella Colleoni.
G. A. Omodeo: Particolare della facciata.
(Fot. Alinari).



INTERIOR OF THE BASILICA OF S. ANTONIO AT PADUA.



Isirian Stone Semi-Circular
Seat from Italy . . . \$750

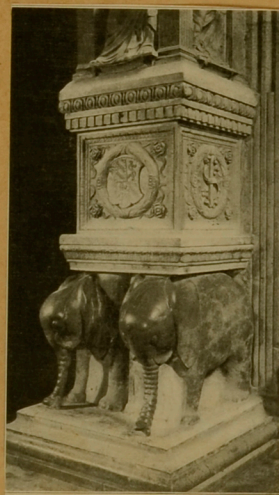


FIG. 7.—BASE OF A PILASTER.



Museum of Arles. — Tomb said to be that of Phaedra and Hippolytus.



BOTTICELLI
FILIPPO ALESSANDRO FIORENTINO
1465-1494

2130 - Firenze - Galleria Uffizi - La Vergine col fanciullo - Botticelli

(Ed. Mannelli & C.)



Edizione inalterabile.

FIRENZE - La Madonna del Pozzo - Bugiardini - Gall. Uff.



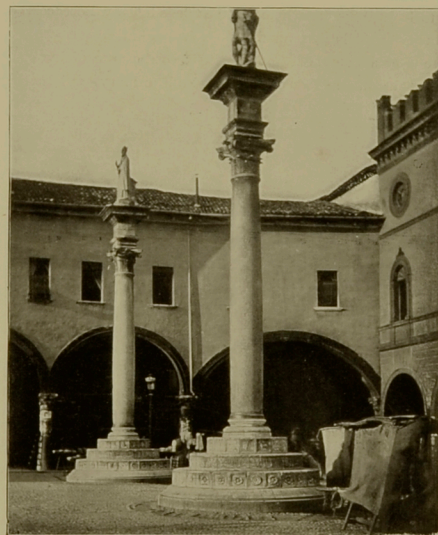
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FIRENZE - Madonna - Mino da Fiesole.

5300.

42

ARTISTIC ITALY



25. — VENETIAN COLUMNS IN THE PIAZZA MAGGIORE.

(Photo)

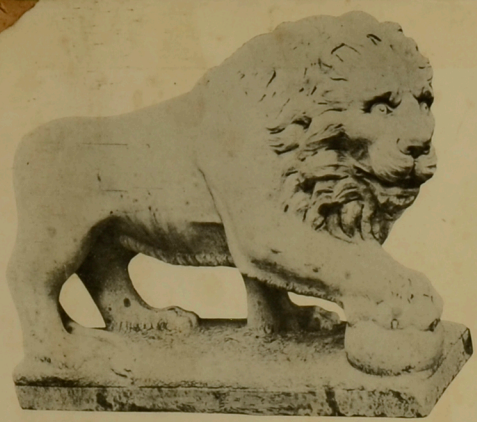
bountiful harvests to heaven, make amends by their insuperable faith and self for the outrages of the schismatics who preceded them. Nor was the land where were born and reared without an influence on these her children; that land in profound associations and solemn memories, and rich in monuments every which marks the close of a power and of a pride; a land, as was said by Be bathed in the blood of martyrs.

Then follows a period of popular government. As a Guelf Republic, it wages stubborn war against ambitious Venice, who presently strips her of thing, commerce, wealth, power, and splendour. Still she continues to shed Classic refinement, revealing herself, as it were by tradition, in certain forms peculiar to herself, and in her literature. Her University, moreover, survives give birth to the more fortunate and more renowned school of Bologna.

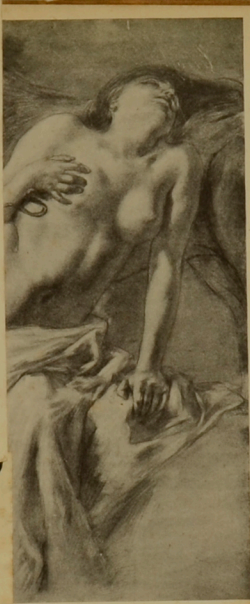
Very soon the Republic is torn by internal feuds between the Guelf fa



9010 PALERMO T. 1780/18



No. 1112—Pair of Carrara Marble Lions, "Medici."



BY G. PREVATI



ROMA. Museo delle Terme - Testa del Marte in riposo di profilo.

1900 a

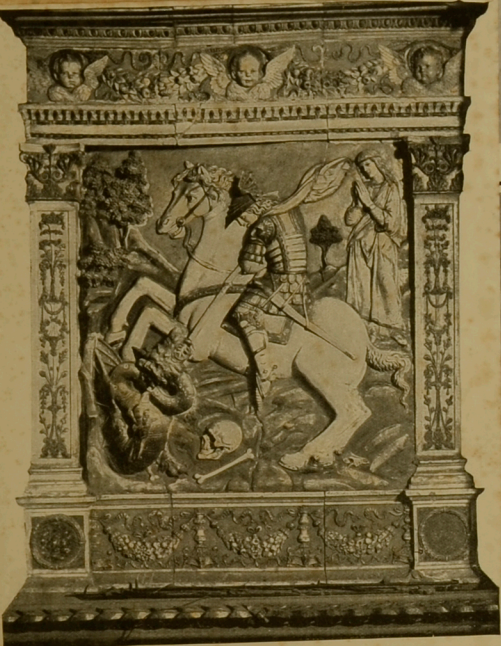
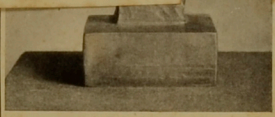


ILLUSTRATION FROM "LUCA AND ANDREA DELLA ROBBIA" (LONDON: J. M. DENT AND CO.)



Kneeling Angel—By Michelangelo



"TORSO" BY ALFONSE LEGROS



STATUE OF JANUS, RECENTLY UNEARTHED AT POMPEII.



HERCULES AND ANTAEUS
By Rubens
Belvoir Castle Collection

Panel, height 25 1/2 ins.; width, 19 1/2 ins.

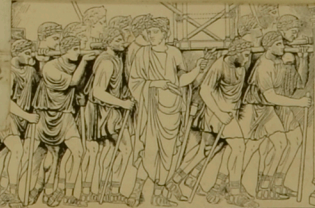


"RAFFAELLO SANZIO
SAN GIOVANNI NEL DESERTO
ZE - Galleria degli Uffizi - S. Giovannino - Raffaello. 5486

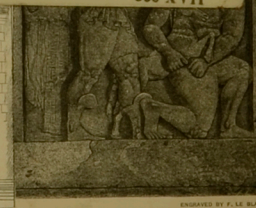


ROMA - Museo delle Terme - Marte.

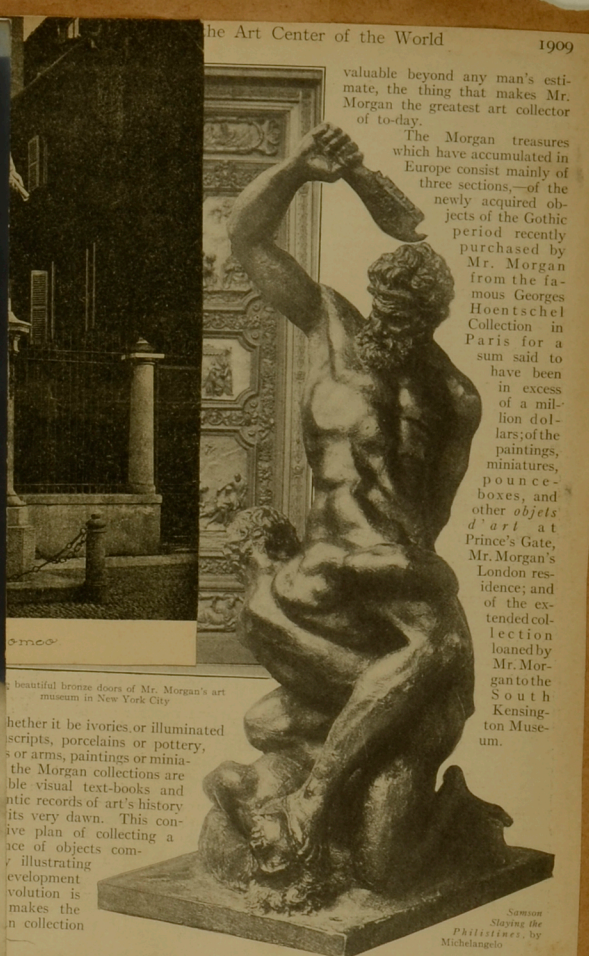
895 XVII



PROCESSION OF ROMAN SOLDIERS
(From a marble relief on the Arch of Titus at Rome)



PERSEUS SLAYING MEDUSA. (METOPES FROM TEMPLE OF
SOLUNUS, IN MUSEUM AT PALERMO)
From "Die Metopes von Solunus," by Otto Brendorff, author of
"Griechische und Römische Vasenmalerei," 1871, in: "Festschrift für
Herrn Dr. J. J. H. von Süssmilch."



Samson
Slaying the
Philistines, by
Michelangelo

beautiful bronze doors of Mr. Morgan's art museum in New York City

whether it be ivories or illuminated
scripts, porcelains or pottery,
or arms, paintings or minia-
the Morgan collections are
the visual text-books and
ntic records of art's history
its very dawn. This con-
sive plan of collecting a
ace of objects com-
y illustrating
development
volution is
makes the
n collection

valuable beyond any man's esti-
mate, the thing that makes Mr.
Morgan the greatest art collector
of to-day.

The Morgan treasures
which have accumulated in
Europe consist mainly of
three sections,—of the
newly acquired objects
of the Gothic
period recently
purchased by
Mr. Morgan
from the fa-
mous Georges
Hoentschel
Collection in
Paris for a
sum said to
have been
in excess
of a mil-
lion dol-
lars; of the
paintings,
miniatures,
porcelains,
boxes, and
other *objets
d'art* at
Prince's Gate,
Mr. Morgan's
London re-
sidence; and
of the ex-
tended col-
lection loaned
by Mr. Mor-
gan to the
South
Kensing-
ton Muse-
um.

THE MINOR FOUNTAINS OF FLORENCE

delight of man in the capricious and ever varying play of
ter is as old as the earth itself; and not less fundamental is
re to capture the elusive current, to imprison it, to tame it,
it to serve his own purpose. His religious sense has also
not unimportant part in evoking it. The whispering mur-
the brook, the sinister rumble of the water in the dark depths
rocky cleft from the very dawn of antiquity endowed this
with mystery, and thus man was led to seek his fountains
doomy gorge of the mountains, and to surround his springs
curtain of rustling trees. Many such fountains stood in high
among the ancient Greeks, as those of Argos and of Delphi
fountain of Camena, whence the Vestals sought water for

their sacrifices; and in ancient Rome many a fountain was reputed
as holy, and to its waters were ascribed the gifts of divination and
of prophecy.

Where the living rock did not itself serve as a background, the
thread of water was directed through an aperture of stone or of
marble. Before this simple apparatus the Greeks set a group of
small columns or even a complete portico, and, crowning this with
a triangular gable anticipating the form of the temple itself, uncon-
sciously emphasized the religious aspect of the fountain. From the
simple well, intended for the satisfaction of physical requirements,
grew the well of commemoration and the well of consecration. As
regards the form of such structures we may distinguish the wall-

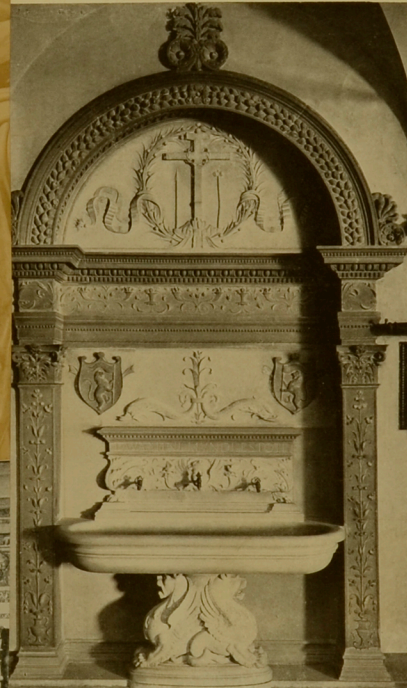


Fig. 1

LAVABO WITH CARTHUSIAN EMBLEMS; CERTOSA OF GALLUZZO

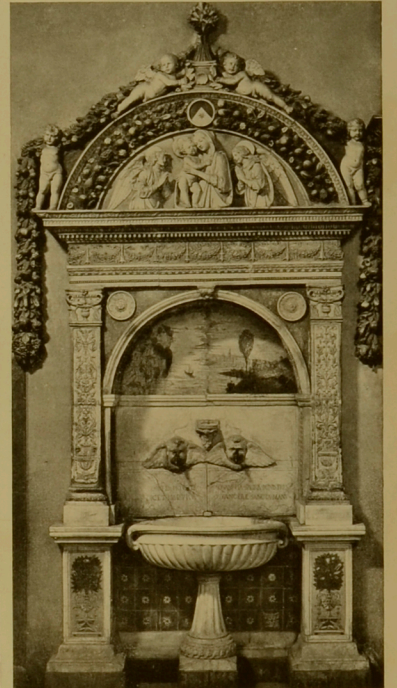
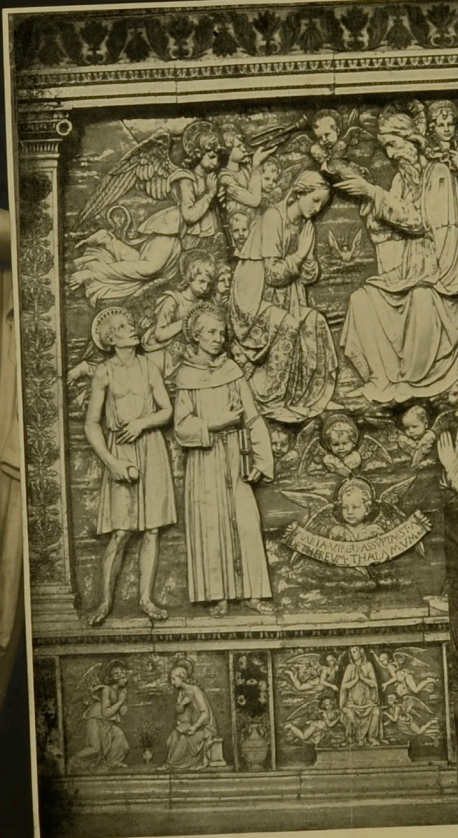
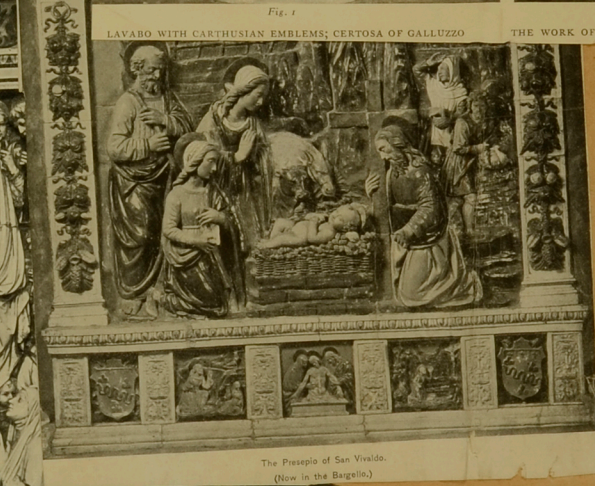


Fig. 2

THE WORK OF GIOVANNI DELLA ROBBIA AT S. MARIA NOVELLA



THE CORONATION OF THE VIRGIN
BY ANDREA DELLA ROBBIA



The Presepio of San Vivaldo.
(Now in the Bargello.)



TRAJAN CONFERRING AUTHORITY UNDER
DURING HIS CAMPAIGNS IN
THE ORIENT UNDER / 187.

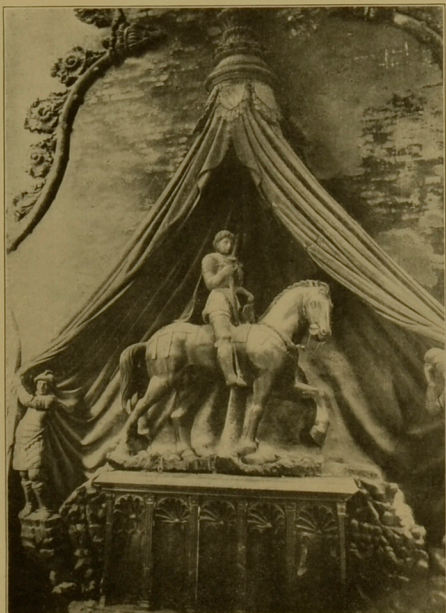


Virgin Adoring Child—By Andrea della Robbia



CVRA • PII • VII •

ROMA - Museo Vaticano - Perseo.

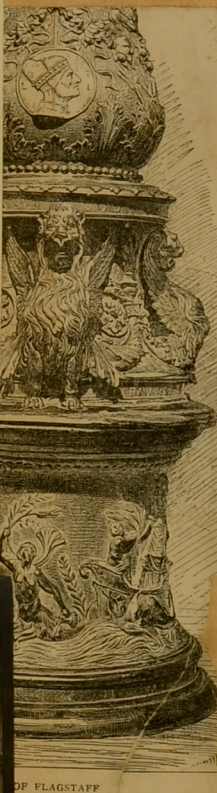


TOMB OF CORTESIA SERREGA, CHURCH OF
SANT' ANASTASIA, VERONA

This rare and little known example of early Italian terra cotta was treated in polychrome by painting the unglazed surface after firing, glazes having not yet come into general use.



THE MOSES OF MICHAEL ANGELO.



OF FLAGSTAFF



MEDICEAN TOMBS



FROM time immemorial, every people, barbaric and civilized, have endeavored to perpetuate the memory of their dead. As a rule the more illustrious the memory to be honored, the greater the monument in size, or beauty, or in preciousness. There have been, however, marked departures from this practice, the memorial often being of far greater importance than the dead, its excellence as a work of art overshadowing the deeds of the deceased.

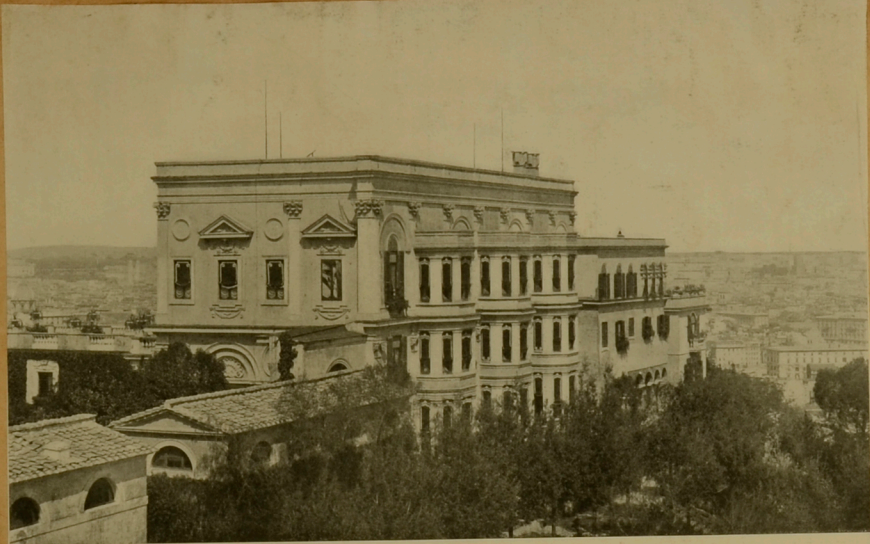
The memorials of the Egyptians, and other primitive civilized people, as well as many uncivilized races, were characterized by their size, or durability, or both; while those of the Greeks, and other cultured people of antiquity, together with those of Christendom, were of a higher order; artistic beauty was their first and most important attribute.

The memorials of the ancients were usually out-of-door constructions, those of the Christians in-door; the former were erected more for the glory of the living than of the dead; the latter for the glory of God, in honor of the dead, and as a provocative of the suffrages of the living.

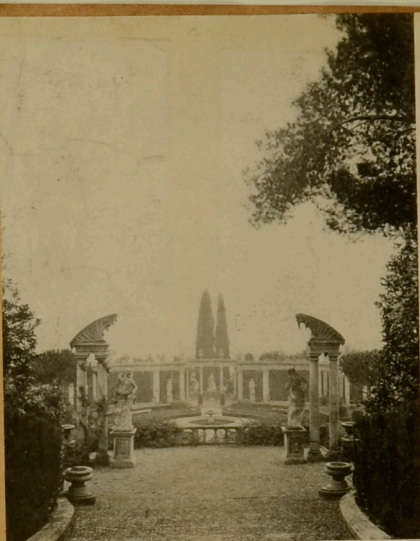
The magnificent and beautiful monuments of the ancient Greeks, which were found some years ago in the cemetery, the *Kerameikos* just outside of Athens, invariably in their beauty idealize the life of the departed, recalling to the living sweet memories of that life, and the pleasures of earthly existence, unconcerned for the future, giving no hope of the joy of an everlasting reunion. On the other hand Christian memorials of every nation show forth the emptiness of life and its bitter sorrows, and, when they have not been affected by a paganizing influence, emphasize the doctrine that death is in truth the door to a better life. In other words, the mortuary art of paganism was purely objective, and that of Christianity, in its highest manifestations, was not only objective, but was also subjective, the external charm of form, color and composition giving



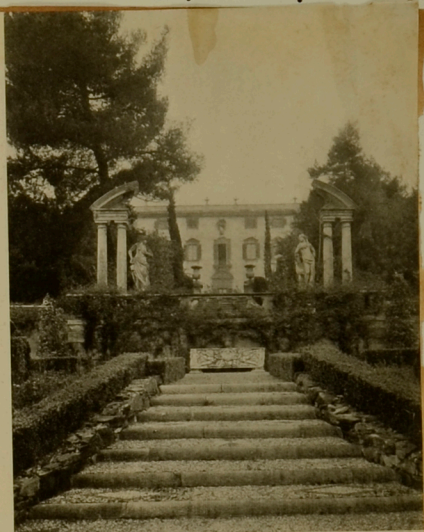
(Ed. Alinari) N. 2489. FIRENZE - Loggia dei Lanzi. Il Perseo con la testa di Medusa. (Benvenuto Cellini).



THE VILLA AURELIA, RECENTLY BEQUEATHED TO THE AMERICAN ACADEMY IN ROME.
On the extreme left can be seen the Villa Medici across the city. The Arches on the right were part of the original Aurelian wall, from which the villa takes its name.



LOWER GARDENS—LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



SOUTH FRONT FROM GARDEN, LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



SOUTH TERRACE—LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



UPPER GARDEN—LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



CASINO OF THE VILLA FARNESE AT CAPRACOLA. BALDASSARE PERUZZI, ARCHT.



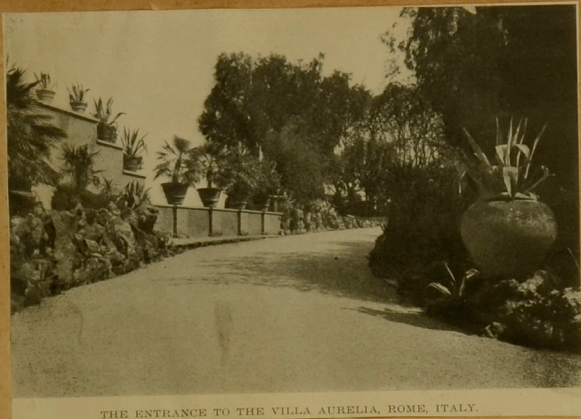
FIG. 2.—THE GUINIGI PALACE AT LUCCA: 14TH CENTURY



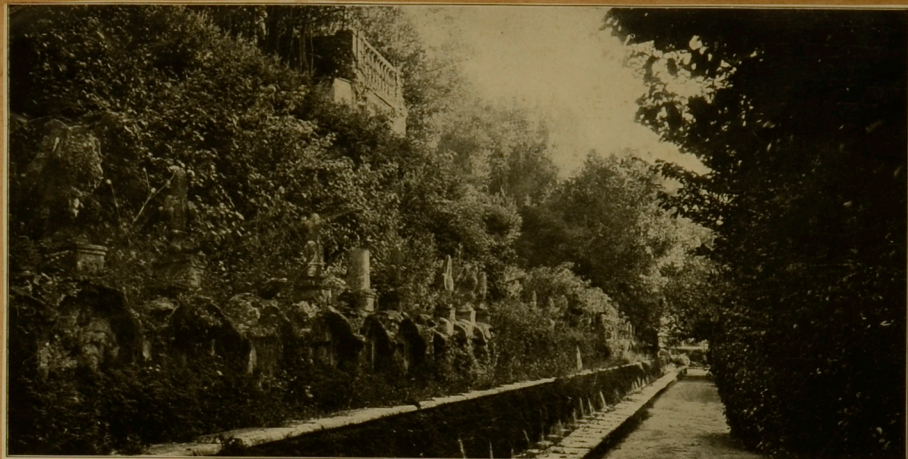
FIG. 5. ARCH OF AUGUSTUS, RIMINI



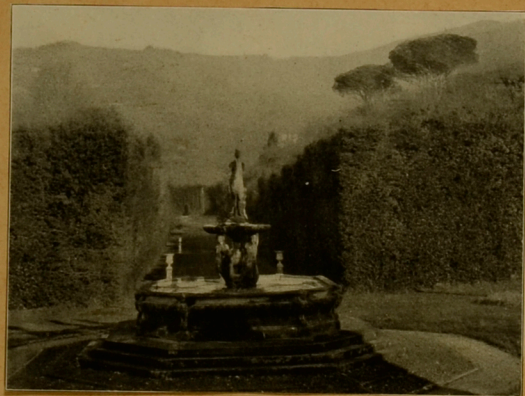
FIG. 3. RUCELLAI PALACE, FLORENCE.



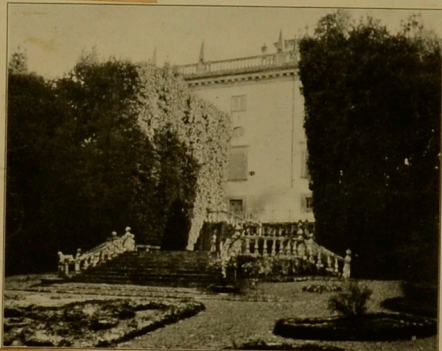
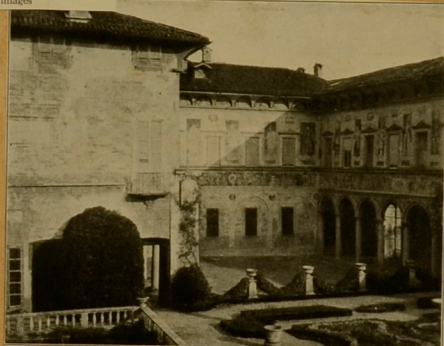
THE ENTRANCE TO THE VILLA AURELIA, ROME, ITALY.



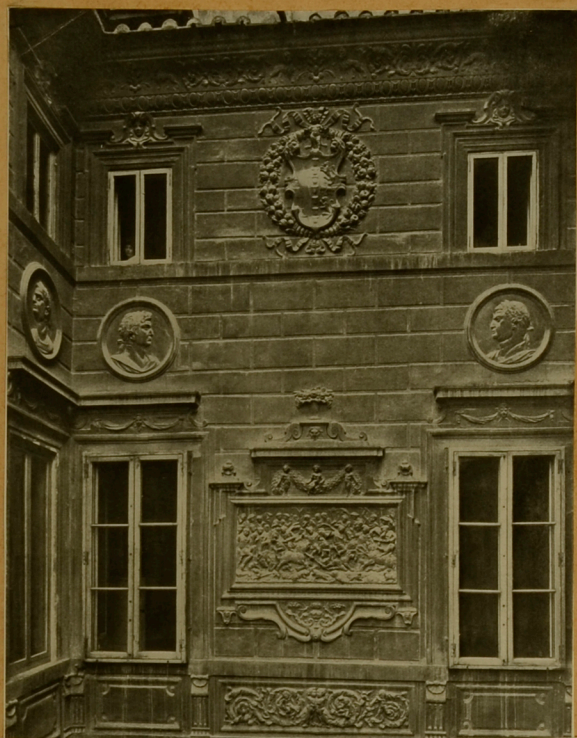
No representation of Italy would be complete without the Villa d'Este at Tivoli, formerly the property of Archduke Francis Ferdinand but now reclaimed by Italy.



In the gardens of the Villa Bernardini, shown below to the right, one of the many little-known gardens of Italy that in this country would be the object of gardeners' pilgrimages.



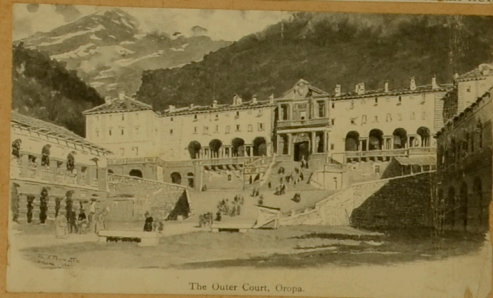
Villa Cicogna (left) at Bisuschio, in the little-known hill country between the Lake of Varese and Lugano, giving a vivid idea of an old Italian country house. Below is the Villa Bernardini, near Lucca, reached through a mile-long avenue lined with ash trees.



RA. IL PELLEGRINO, NEAR FLORENCE.



IN THE GARDEN OF THE VILLA AURELIA.



The Outer Court, Ortopa.



THE VIALE-LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



THE LODGE-LA PIETRA, IL PELLEGRINO, VIA BOLOGNESE, NEAR FLORENCE.



FIG. C.—PIAZZA CAVOUR, SAN GIMIGNANO.

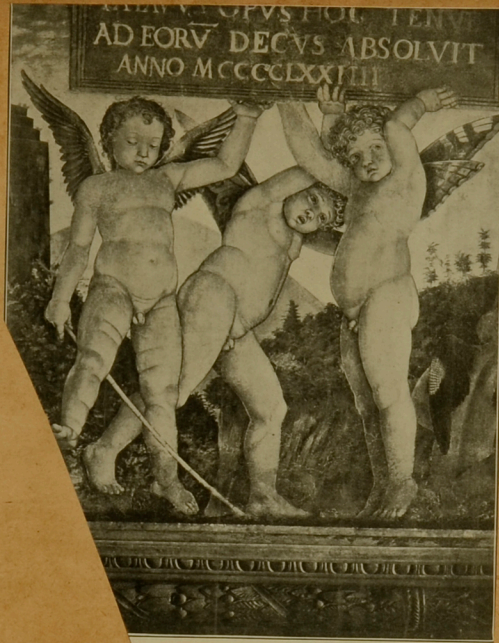


FIG. 4.—DETAIL OF FRESCO IN THE DUCAL PALACE AT MANTUA.



FIG. 2.—CEILING OF THE DUCAL PALACE AT MANTUA.

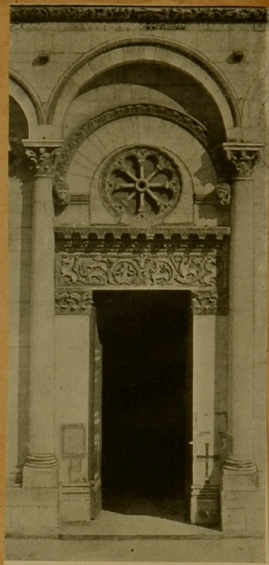


FIG. 3.—DETAIL OF FACADE, S. MICHELE, LUCCA. The engaged mediant columns have an entasis.



FIG. B.—OLD HOUSES IN VITERBO.

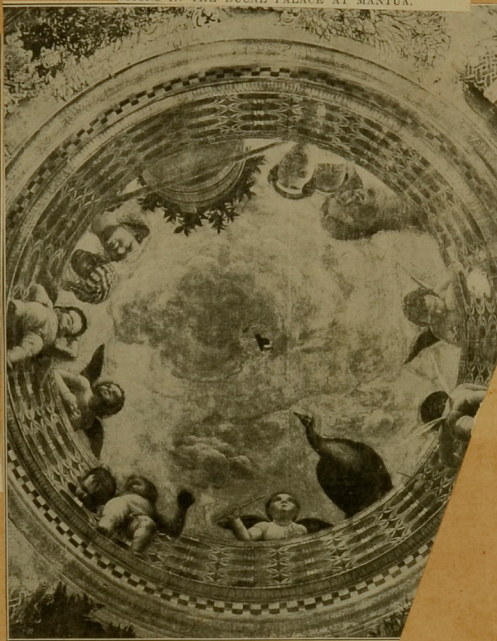


FIG. 5.—DECORATION IN THE DUCAL PALACE AT MANTUA.

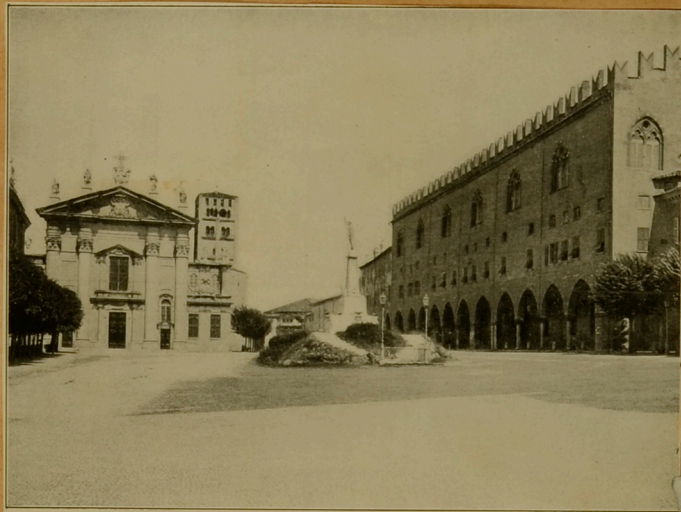


FIG. 1.—THE DUCAL PALACE AT MANTUA.



FIG. A.—VIA DEL MELANGOLO, VITERBO.
(See article, "A New Series of Stage Settings for Shakespeare's 'Romeo and Juliet.'")

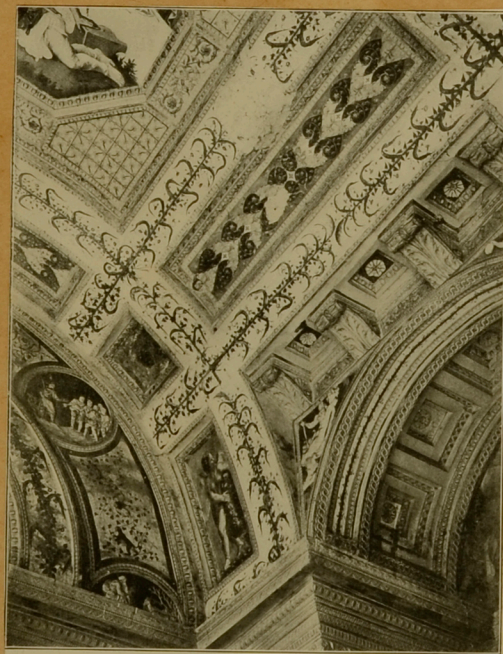
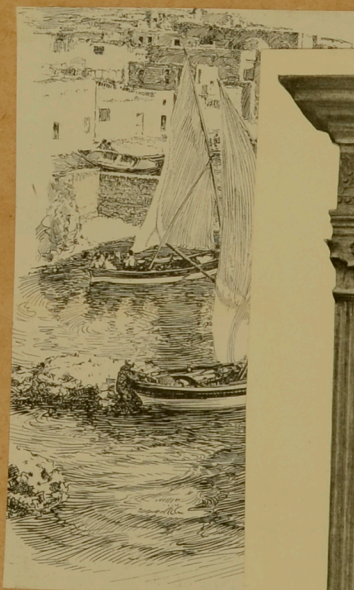
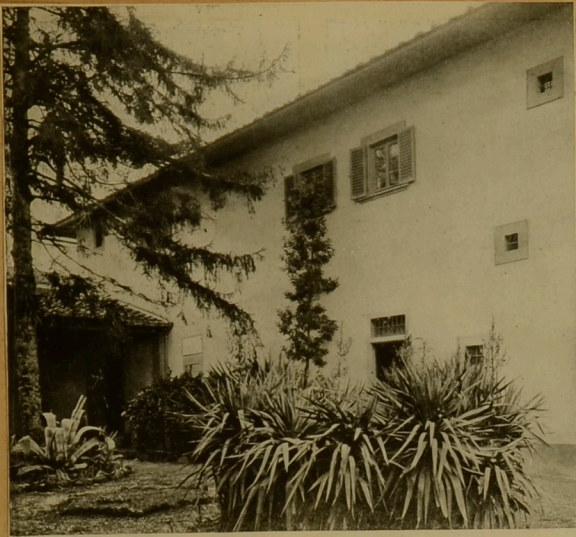


FIG. 3.—CEILING OF THE DUCAL PALACE AT MANTUA.



No. 78—FLORENTINE COLORED STUCCO BAS-RELIEF OF THE FIFTEENTH CENTURY BY ROSSellino



NORTHEAST SIDE-VILLA GALILEO, PIAN DE' GIULLARI, ITALY.



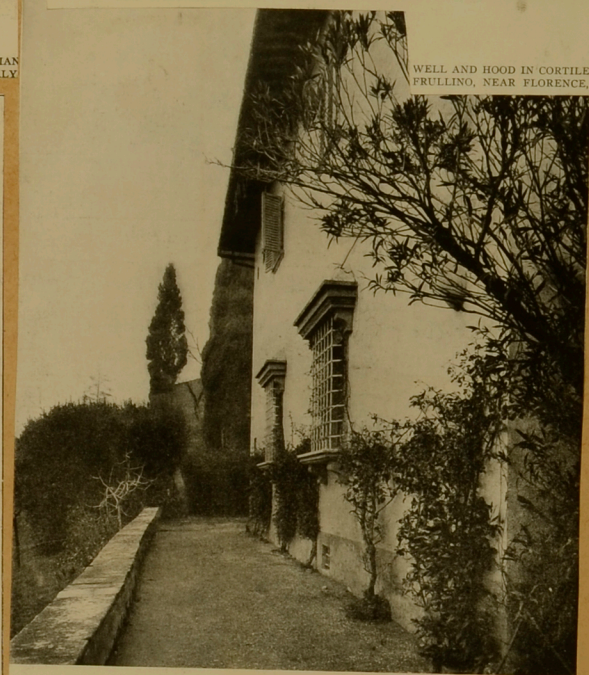
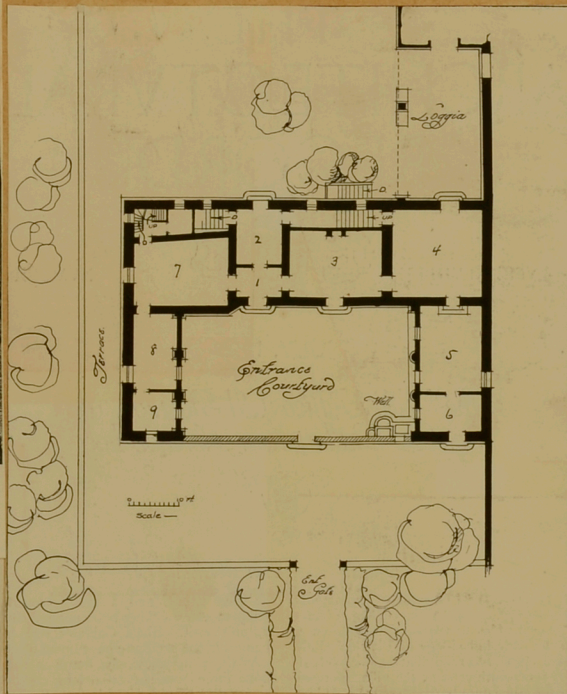
WITHIN THE CORTILE-VILLA GALILEO, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



WELL AND HOOD IN CORTILE-VILLA FRULLINO, NEAR FLORENCE, ITALY.



NORTHWEST SIDE-VILLA GALILEO, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



NORTHWEST SIDE-VILLA GALILEO, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



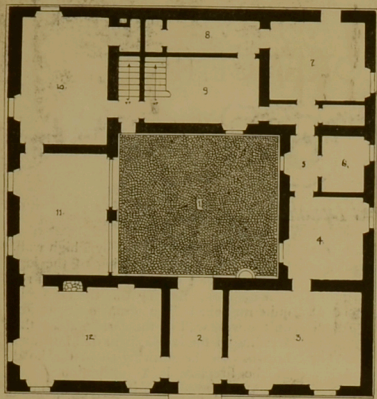
SOUTHEAST END OF CORTILE, WITH WELL-VILLA GALILEO, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



SOUTHEAST FRONT-VILLA GALILEO, PIAN DE' GIULLARI, NEAR FLORENCE, ITALY.



VIRGIN AND CHILD
ATELIER OF VERROCCHIO



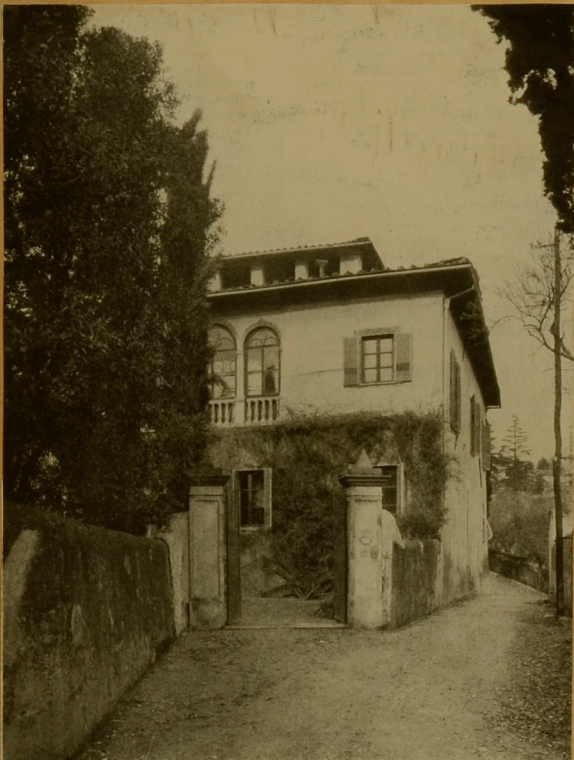
A, A. Garden of Villa Frullino.
C, D, E. Adjacent Properties.

GARDEN PLAN AND PLAN OF GROUND FLOOR—VILLA FRULLINO, NEAR FLORENCE, ITALY.

Key to Rooms on Ground Floor of Villa Frullino: 1. Cortile Paved with Gravel, Open to Sky. 2. Entrance Hall. 3. Dining Room. 4. Breakfast Room. 5. Passage Way. 6. Pantry or Serving Room. 7. Kitchen. 8. Closet or Store Room. 9. Stair Hall. 10. Library or Study. 11. Loggia with Arcade Opening into Cortile. 12. Drawing Room.



NORTHEAST SIDE—VILLA FRULLINO, NEAR FLORENCE, ITALY.



ENTRANCE—VILLA FRULLINO, NEAR FLORENCE, ITALY.



FIG. 11.—EXTERIOR NORTH AISLE OF THE PISA CATHEDRAL, LOOKING TOWARD THE ENTRANCE.
Showing the masonry of the arches at the transept.



FIG. 9.—PISA CATHEDRAL NAVE.
View looking from the south transept gallery into the north transept gallery; showing the masonry of the arch spanning the nave and of its piers.

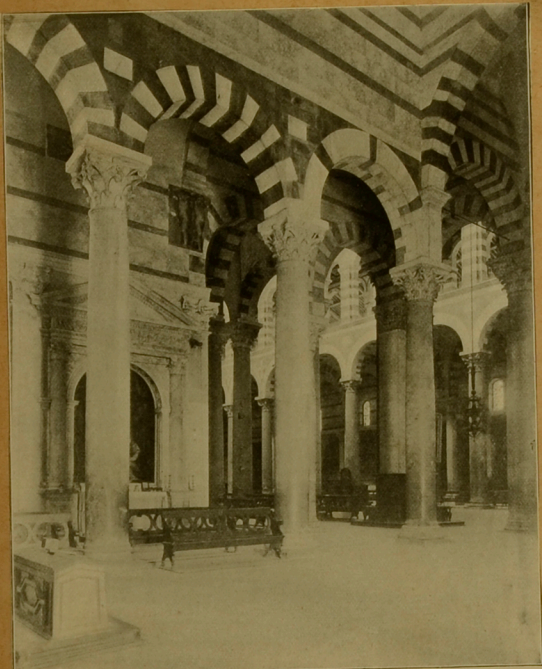


FIG. 12.—PISA CATHEDRAL, LOOKING TOWARD THE NAVE FROM THE SOUTH TRANSEPT.



FIG. 10.—INNER NORTH AISLE, PISA CATHEDRAL, LOOKING TOWARD THE TRANSEPT.
Showing the vaulting. For construction above at the piers compare the gallery plan, Fig. 13.

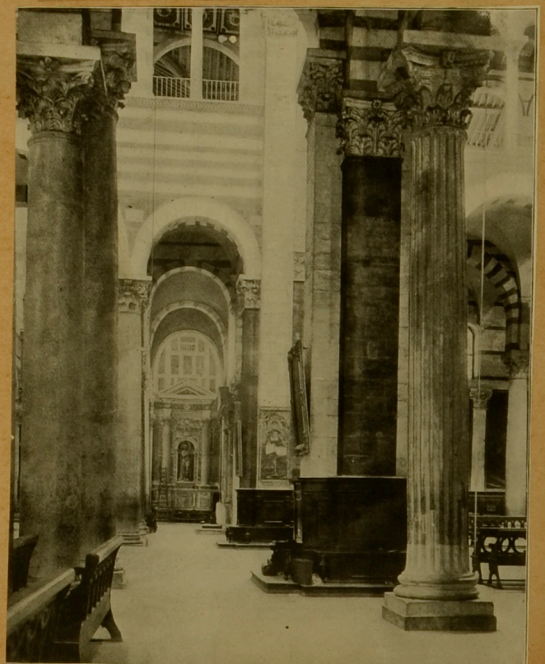
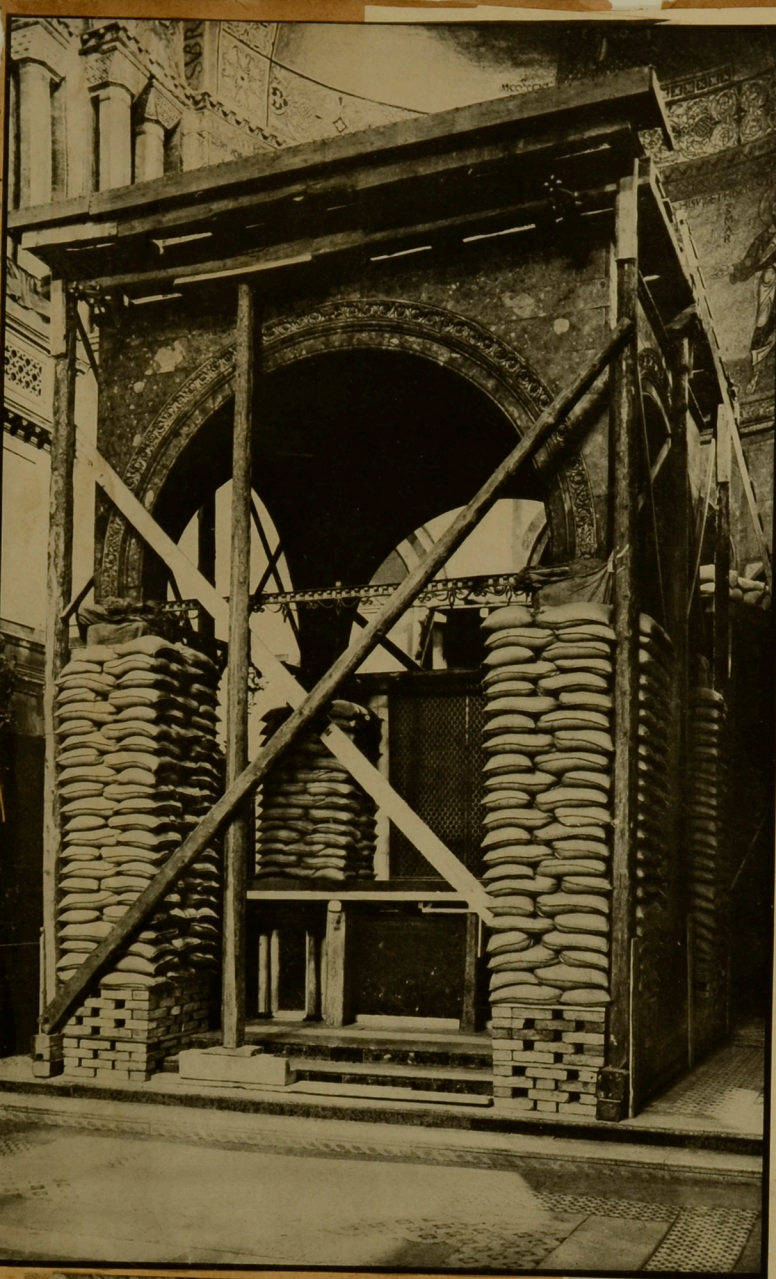
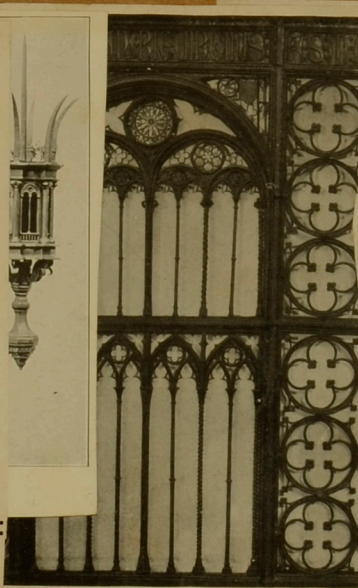


FIG. 2.—VIEW LOOKING ACROSS THE NAVE OF THE PISA CATHEDRAL FROM AN AISLE OF THE NORTH TRANSEPT.
Showing the rear of the pier whose piers are seen in Fig. 8 and ancient columns from Sicily, also having the entasis. For the leaning column on the right see text at p. 82.



Venice: The High Altar of St. Mark's

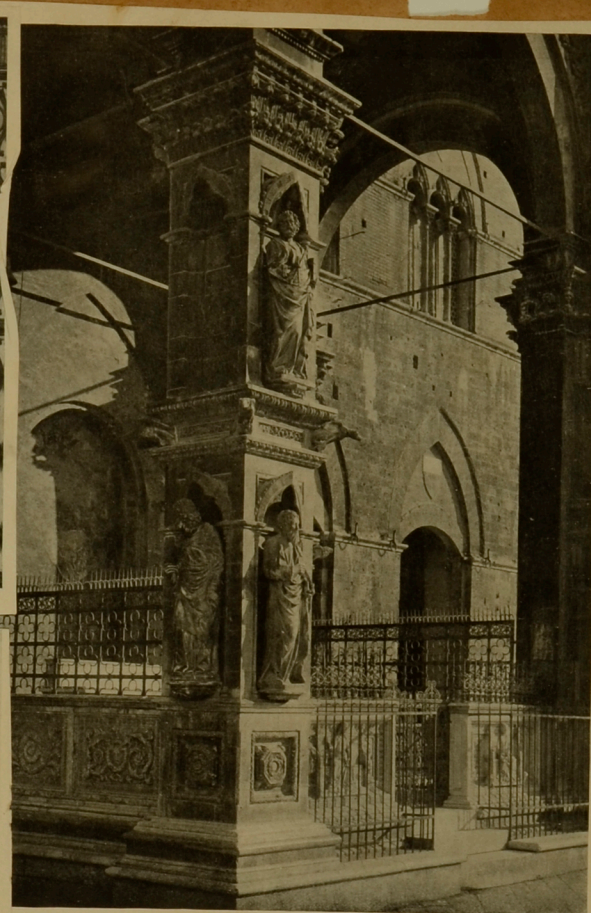
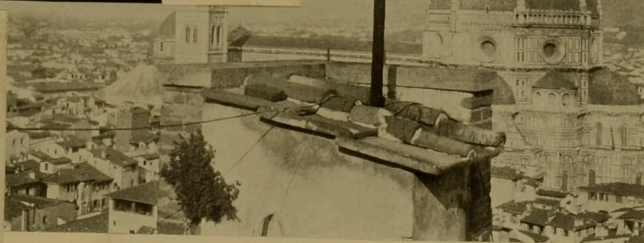
GABRIELE D'ANNUNZIO has sent us an interesting account of the recent Austrian air raids on Venice and how when the enemy aeroplanes are first discerned on the horizon — by the official lookouts — the fire bells are tolled all over Venice in order to give the inhabitants a chance to scurry into cellars. Sandbagging any part of St. Mark's sounds like a somewhat irreligious proceeding, but here, nevertheless, is the famous high altar, as it now appears, thoroughly sandbagged.



SCREEN IN S. CROCE, FLORENCE. 1371

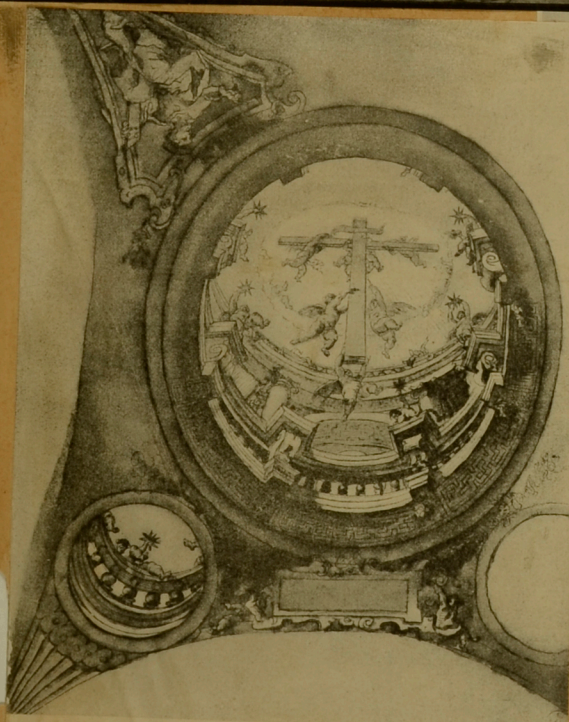


THE LION VANE OF THE PALAZZO DEL PODESTA, FLORENCE



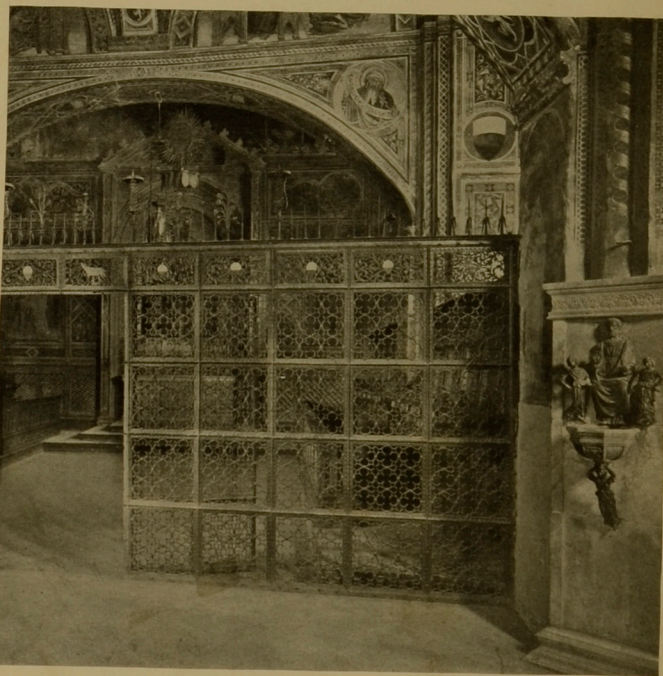
SCREEN IN THE PALAZZO DELLA SIGNORIA, SIENA. XIV CENTURY

pure in line. But far superior executed by or attributed to cold Grosso are distinguished architectural and classic forms, hexagonal temples, surmounted tured brackets. Look at the lantern of the Palazzo Riccardi. From the bracket rises a pilaster with base and capital perfect in all its details; from the capital spring and spread six leaves on which rests a little Gothic temple. Observe attentive the balustrade of quatrefoil partitions, the graceful



From a Drawing in the Uffizi Gallery.

DECORATION FOR A CUPOLA
DRAWN BY CHERUBINI ALBERTI



SCREEN IN THE PALAZZO DELLA SIGNORIA, SIENA

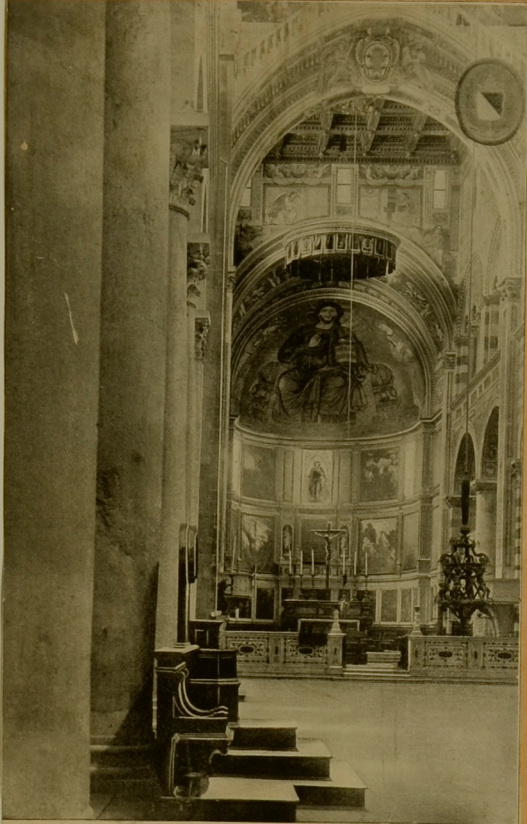


FIG. 8.—PISA CATHEDRAL NAVE.
Showing an entasis in the profile of the pier at the transept. A plumb-line suspended from the gallery shows a forward curve of $3\frac{1}{4}$ inches deflection.

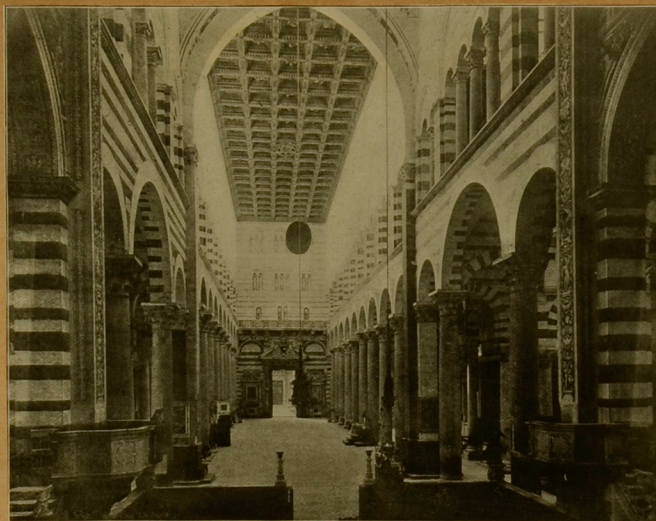


FIG. 6.—NAVE OF THE PISA CATHEDRAL, FACING THE ENTRANCE.
Photographed from the top of the High Altar, showing an entasis in the profile of the piers facing the pier at the transept.



FIG. 14.—PISA CATHEDRAL, LOOKING FROM THE NORTH TOWARD THE SOUTH TRANSEPT.
Showing the systematically varied use of colored marble masonry in arches and stripings.

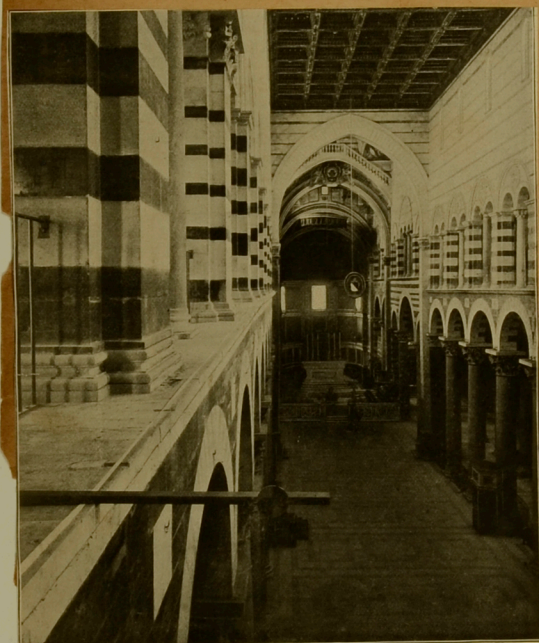


FIG. 7.—NAVE OF THE PISA CATHEDRAL AND THE NORTH GALLERY.



FIG. 5.—SAN MINIATO, FLORENCE.
Showing half columns, facing the pier.

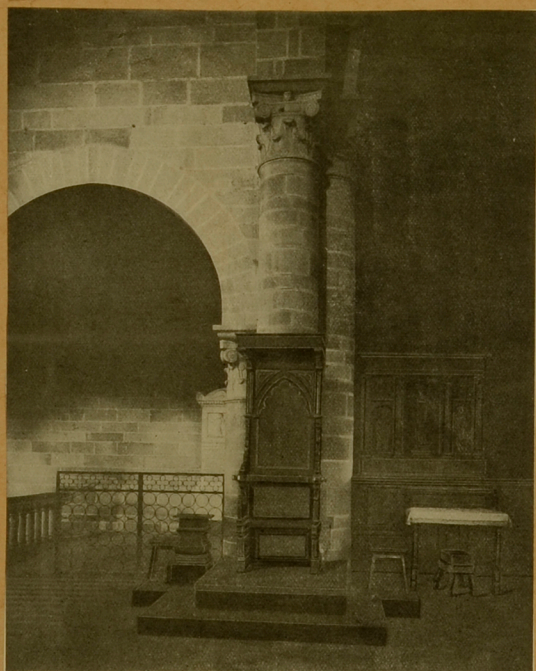


FIG. 4.—A PIER IN THE CATHEDRAL OF FIESOLE.
Showing the entasis in profile.



INTERIOR OF SAN LORENZA—FLORENCE, ITALY. BY BRUNELLESCHI.

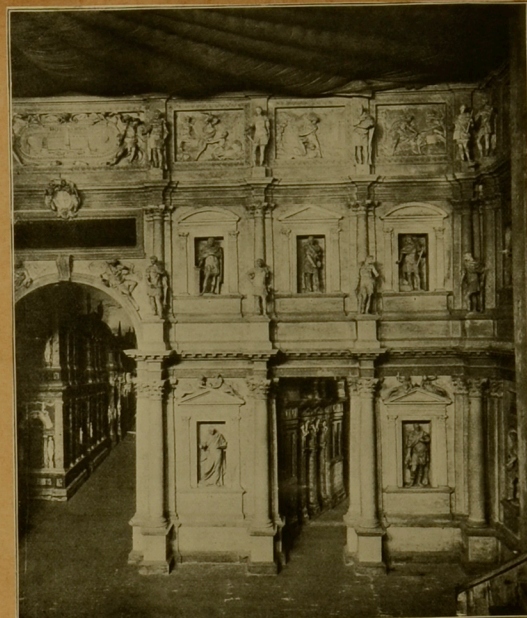


FIG. 16.—PORTION OF THE STAGE SETTING, TEATRO OLIMPICO, VICENZA.
Showing Palladio's use of the entasis in all columns and pilasters. Compare Fig. 15.



FIG. 15.—PORTION OF THE STAGE SETTING, TEATRO OLIMPICO, VICENZA.
Showing a horse-shoe bend in the profile of arch and pier, as result of Palladio's use of the entasis in pilasters. Compare Fig. 16.

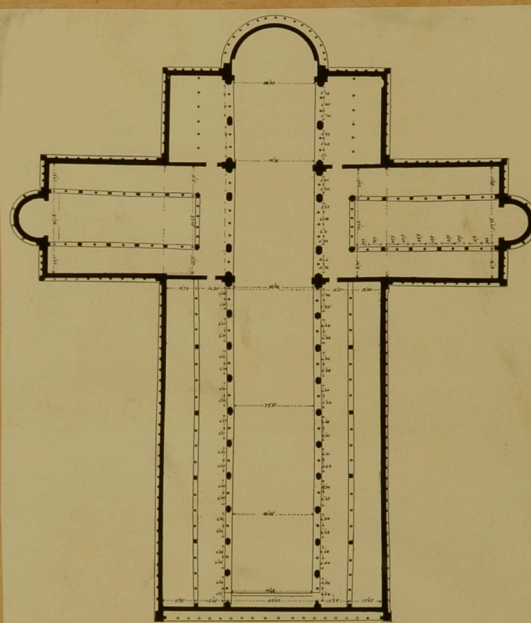
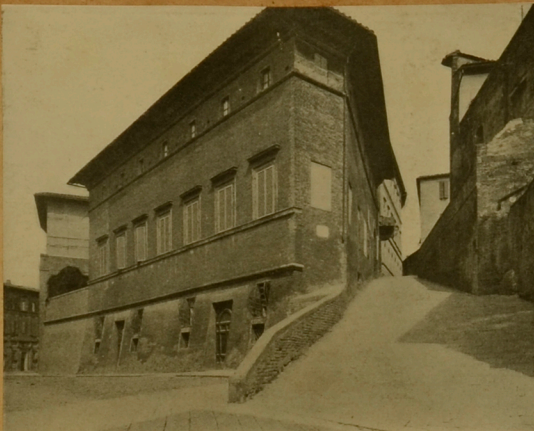


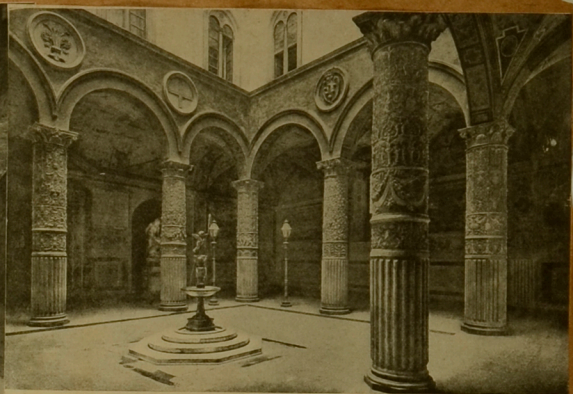
FIG. 13.—PLAN OF THE GALLERIES, PISA CATHEDRAL.
This plan shows the reinforcement of the transept piers and their connection with the transept walls. It also shows the curves in plan of the galleries. Drawn and surveyed by Mr. John W. McKecknie.



THE PAZZI CHAPEL, FLORENCE, ITALY. BY BRUNELLESCHI



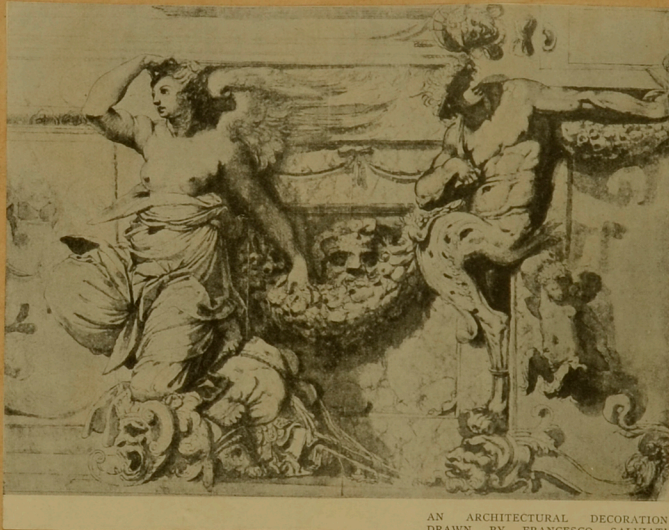
PALAZZO POLLINI AT SIENA, ITALY.
Baldassare Peruzzi, Architect.



THE COURTYARD OF THE PALAZZO VECCHIO, FLORENCE, ITALY.
The columns enriched with stucco reliefs are as though swathed in woven and embroidered work, held in place by bands above and a guard of upright staves below. The walls beyond the columns were painted, to fix permanently in color the tapestries that were too fragile.



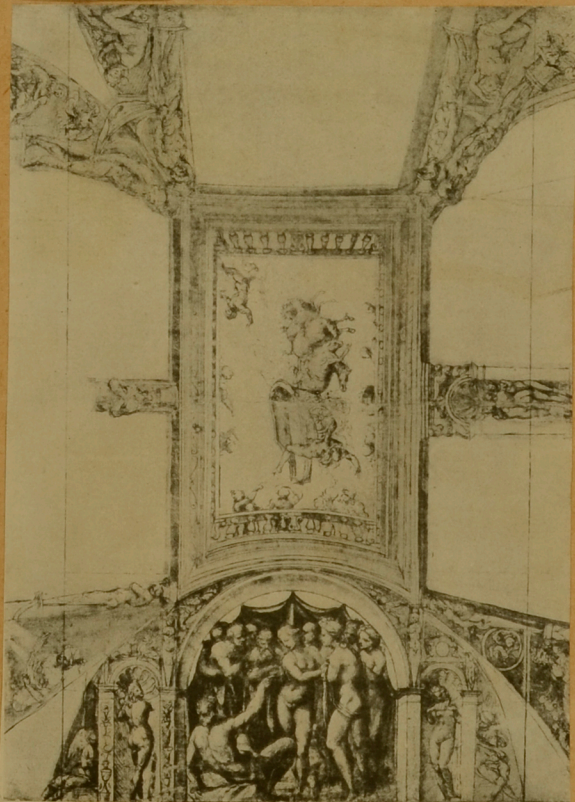
ST. IN BOSCO, BOLOGNA, ITALY
BALDASSARE PERUZZI, ARCHT



AN ARCHITECTURAL DECORATION
DRAWN BY FRANCESCO SALVIATI

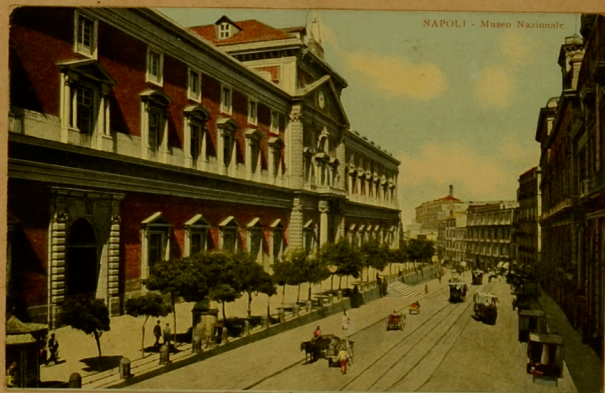


PALAZZO ALBERGATI AT BOLOGNA,
ITALY. BALDASSARE PERUZZI ARCHT.



From a Drawing in the Uffizi Gallery.

A CEILING DECORATION, DRAWN
BY BALDASSARE PERUZZI.



NAPOLI - Museo Nazionale



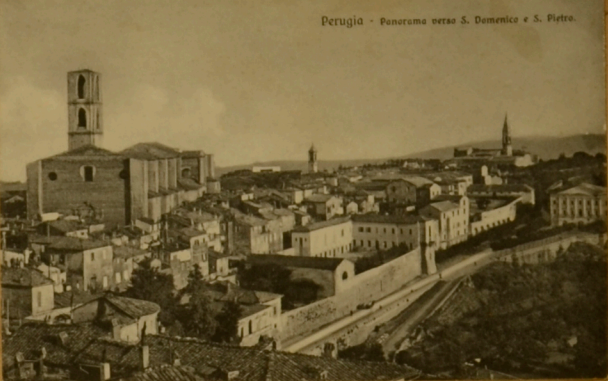
Vallombrosa - Il Salino veduto dal Belvedere



Amalfi.
Panorama della Grotta di S. Costantino.
Ed. E. Ragazzi, Bologna, Umberto Bignardi



Napoli - Palazzo degli Studi
ora Museo Nazionale



Perugia - Panorama verso S. Domenico e S. Pietro.



NAPOLI - Reggia di Capodimonte.



Napoli - Il Palazzo Reale

so Massimo he died, Av
d seem, like any igno
soil, by the mere strug
glit



AMALFI - Hotel Convento Cappuccini.



Napoli - Palazzo Reale di Capodimonte



MILANO - Interno Chiesa delle Grazie



PORTO DI BALBIANELLO - Lago di Como



Perugia - Via Appia e Panorama.



6 - GIBRALTAR

The Library



CAPRI - Hotel Quisisana e via Tragara.

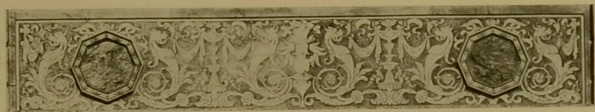


Lenno-Balbanello - Lago di Como.





2531. FIRENZE (Palazzo Riccardi). Affresco della composizione Il Viatico dei Magi; B. Gozzoli.

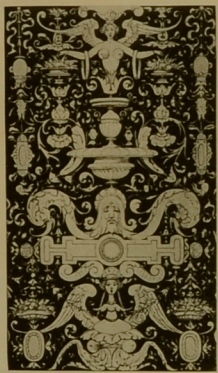


DETAIL OF SGRAFFITO WORK ON THE FACADE OF 548 FIFTH AVENUE, NEW YORK CITY.
Menconi, Decorator.

AN ANCIENT ART REVIVED AN ACCOVT OF "SGRAFFITO" BY MAXIMILIAN F. FRIEDERANG

SO MUCH has been written on the subject of *fresco buono* and the sister art of *sgraffito*, that it may now be difficult to say anything in the way of general theory which has not already been either observed upon or hinted at by some one or other of the ingenious and learned writers of those countries of Europe where this art has had the advantage of being cultivated earlier and more widely encouraged than in this country.

Therefore, without attempting either to avoid or to follow the tracks of others, I shall present a series of observations which appear to me best calculated to lead attention into the track of study. Those studies of our predecessors were, more than any other means, the direct cause of their successes, and may enable us, if anything can, to sustain and to perpetuate the art, and to further the attainment of whatever other desiderata may yet remain for the completing and perfecting of *sgraffito*.



Courtesy of the Avery Library.
A SGRAFFITO PANEL FROM THE
PALAZZO D'ALESSANDRO VITELLI
ALLA CANNONIERA, 1584.

Sgraffito comes from the Italian word for "scratchwork," hatching, black and white work, and "chiar-oscuro" of the writers of the seventeenth and eighteenth century. A French author in 1770 describes it as a sort of black and white fresco and creates the name "*manière égratinée*." Our Russel Sturgis, in the Dictionary of Architecture and Building, gives us the following terms: "The scratching or scoring of the surface, as of fresh plaster, with a point to produce decorative effects. Sometimes, in plaster work or pottery, the scoring is done so as to reveal a surface of different color beneath. The process is sometimes carried far, even to the decoration of large wall surfaces."

The spelling of "*Graffito*" is Florentine in root, but is correct, and most Latin languages follow that derivation.

Vasari describes the process, and in "Lives" (edit. 1851, iii, 348-9) states that it was the invention of Andrea Feltrini, called di Cosima, of Florence, who cov-

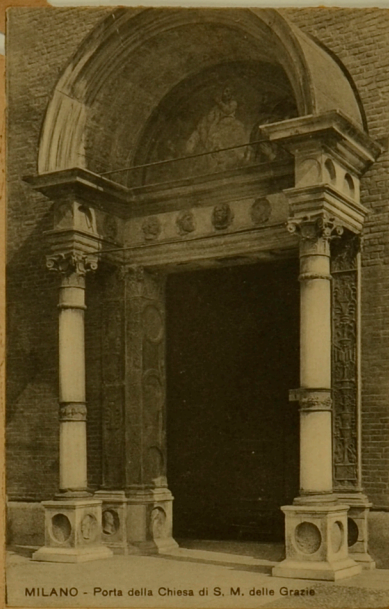


BERGAMO, MILAN.

Copyright, 1895, by Charles Scribner's Sons.



With the pleasant indolence of the south countries of Europe, people gather about ancient wells to gossip and to barter, unmindful that



MILANO - Porta della Chiesa di S. M. delle Grazie



Lago di Como - Punta Balbianello
Villa March, Savona



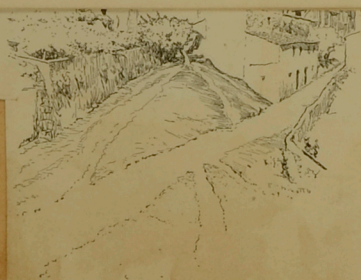
Punta Balbianello - Lago di Como



Lago di Como - Punta Balbianello

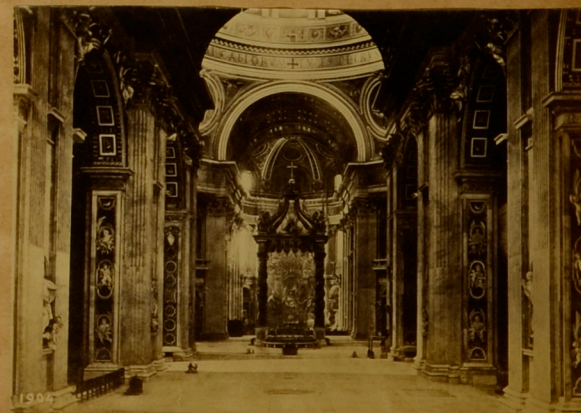
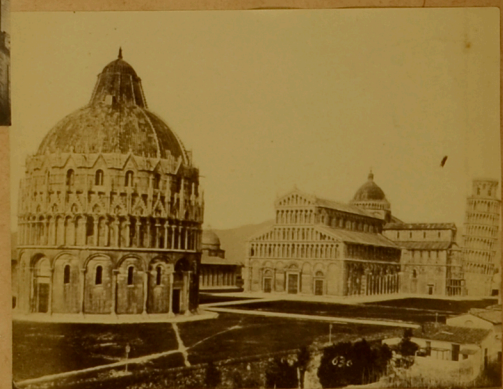
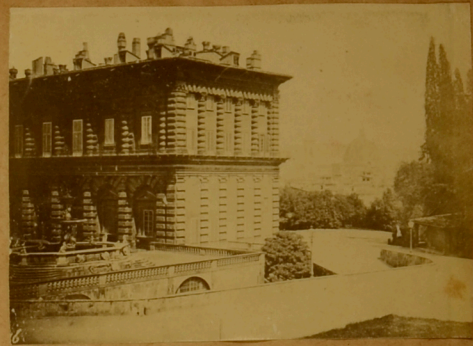


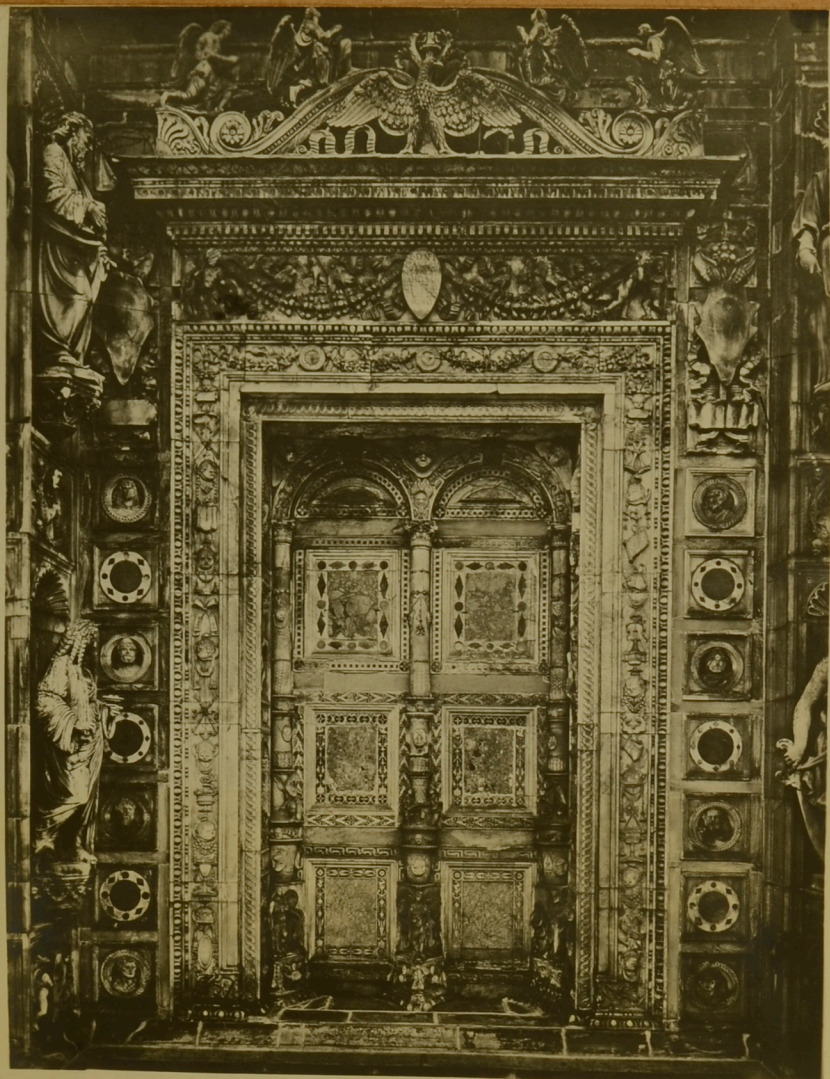
FIRENZE - Chiesa di Or. San Michele



"As a city set on a hill can not be hid" so can not many-towered San Gimignano be concealed from those who hunger and thirst for the old and the unchanged; only by the







439 Finestra della Certosa a Pavia



Ed. Alinari Fot. N. 12362. VENEZIA - Oratorio Civile dei Sepolcri di S. Marco. Mod. di un'opera del Comandante al primo piano (Soli del Rinascimento, 1483)







Roma N. 4220

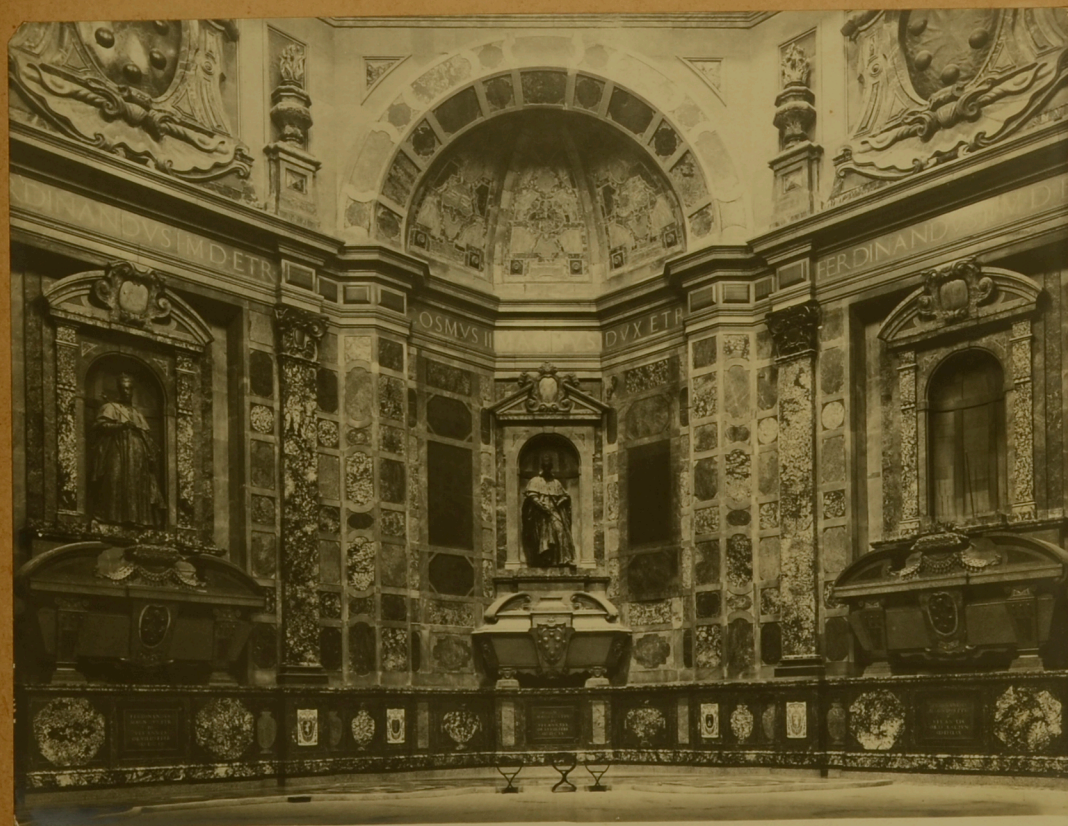
Cantoria nella Cappella Sistina

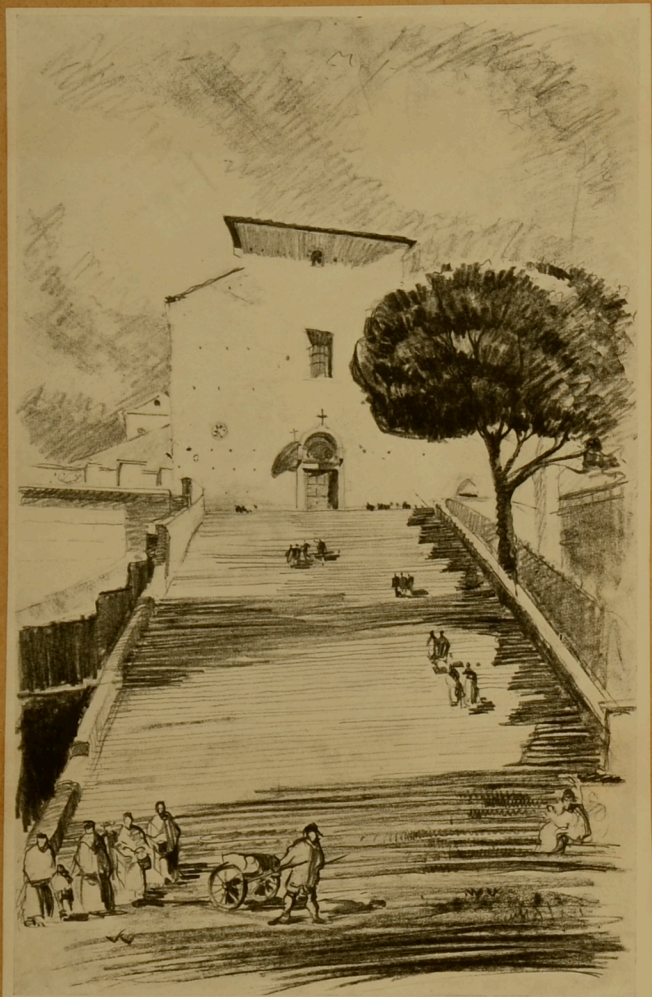


14901



14903





CHITECTURE

SANTA MARIA IN ARACOELI, ROME



(Ed. Alinari) P. I. N. 9059. SIENA - Chiesa di Fontegiusta. Parte superiore della Porta. (Neroccio di Bartolommeo, 1489.)



Edizione inalterabile

FIRENZE - Cappella Medicea - interno.

Michelangelo



(Ed. Alinari) P. I. N. 4879. FOLIGNO - Palazzo Comunale. Parte del Fregio del Camino. (XVI Secolo.)

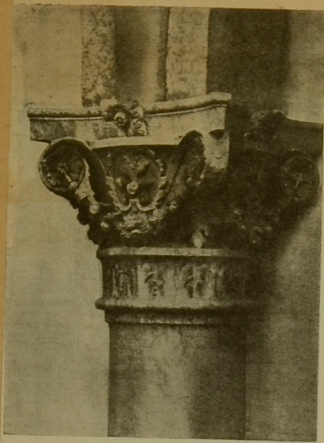


Fig. 406 — Ferrara, Palazzo dei Diamanti: Capitello.

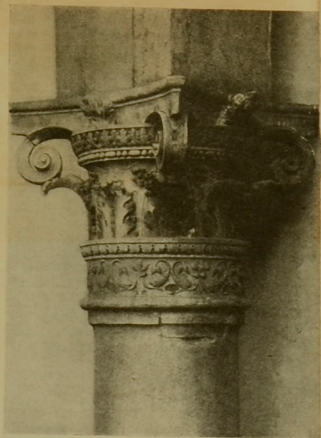
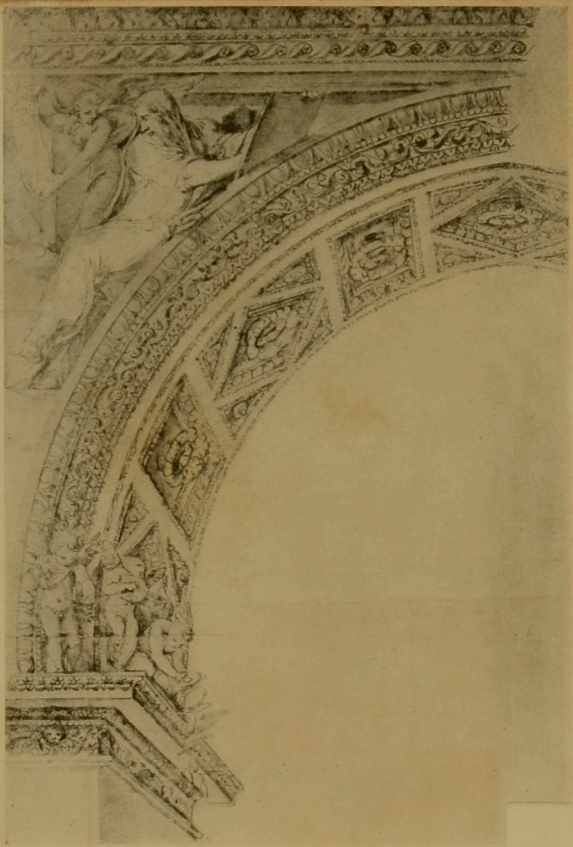


Fig. 407 — Ferrara, Palazzo dei Diamanti: Capitello.
(Fot. dell'Emilia)



From a Drawing in the Uffizi Gallery.

SOFFIT AND SP.
DRAWN BY BALDASSARI

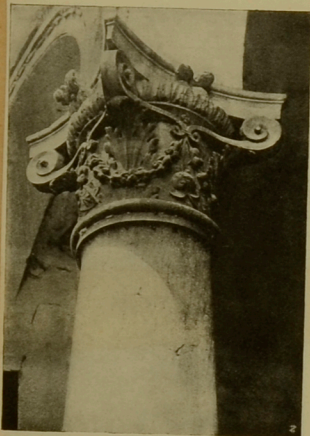


Fig. 416 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.

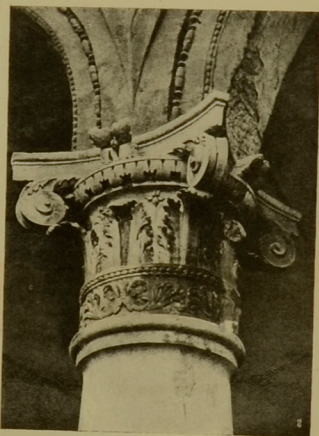
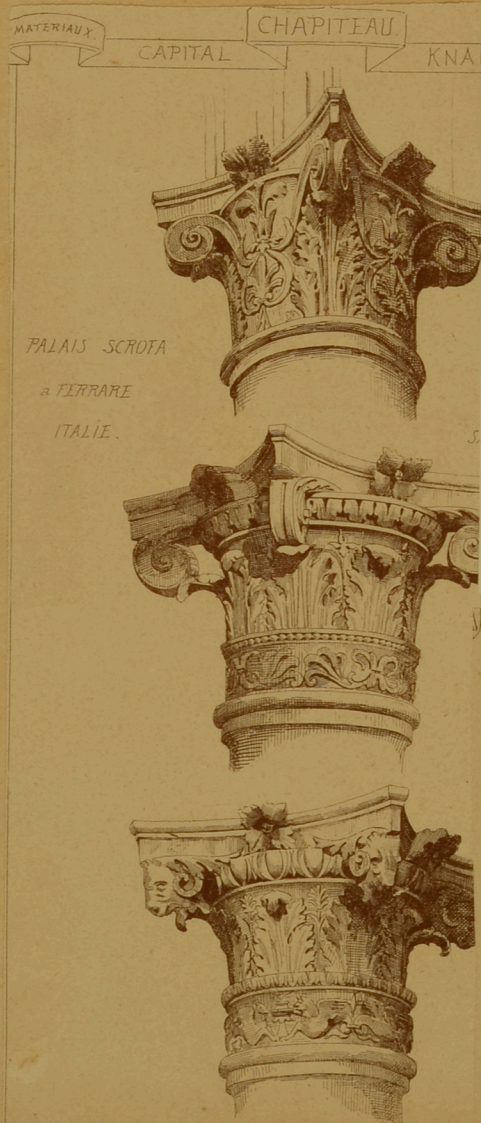


Fig. 417 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.



CHOIR STALLS IN CHURCH OF ST. PIETRO, PERUGIA, ITALY



A. RAQUENET, Directeur
5, Rue du Port-de-Lodi à Paris.

Imp. F. Hermet

For all caps at Nor.
Job.

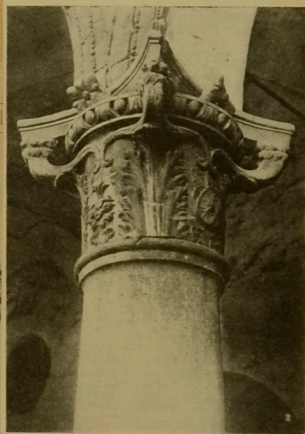


Fig. 418 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.

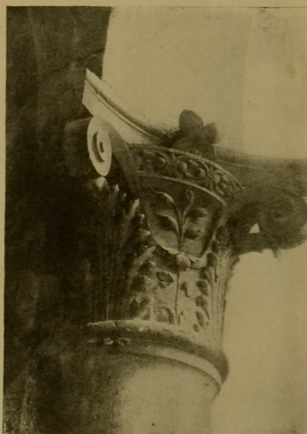


Fig. 419 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.



A, B et C,
Chapiteaux au Nouveau
THÉÂTRE FLAMAND de BRUXELLES
M. Jean BAES Architecte.
M. MAUKELS et TERRAL
Sculpteurs

Beadleston
March 18
1908

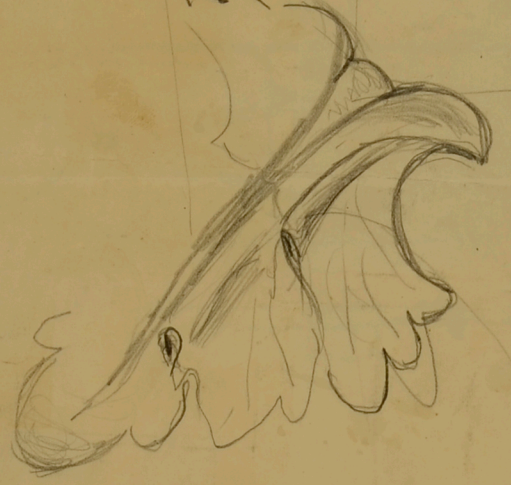


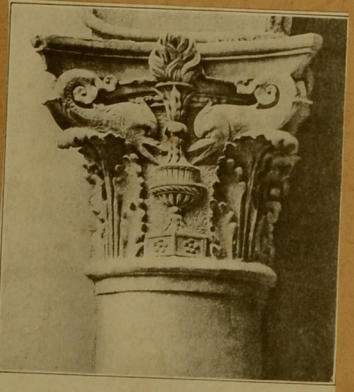
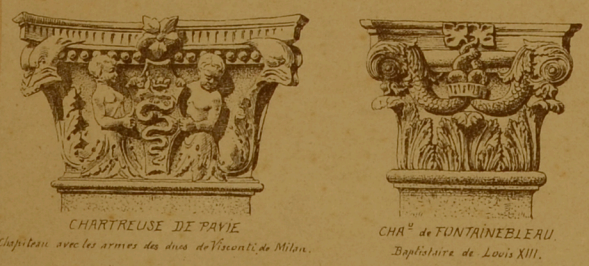
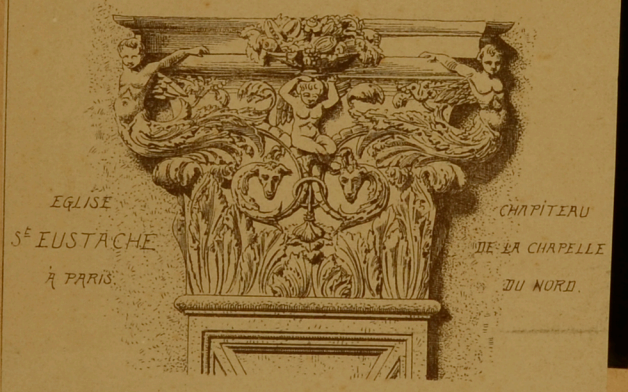
Fig. 412 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.



Fig. 413 — Ferrara, Palazzo detto di Ludovico il Moro: Capitello.



MATERIAUX CAPITAL CHAPITEAU KNAUF DOCUMENTS



CAPITAL AND CORBELS FROM THE PALAZZO DE' PAZZI, FLORENCE, ITALY.

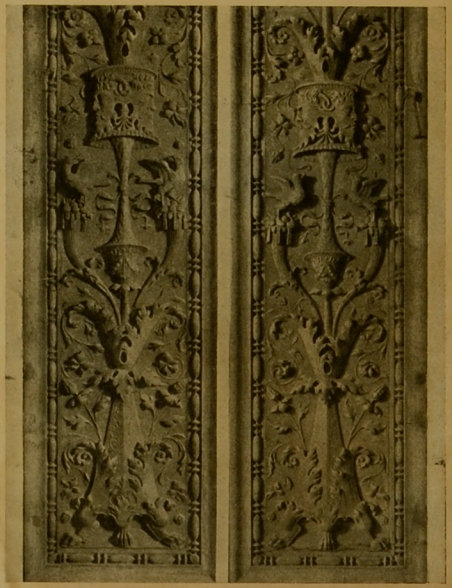
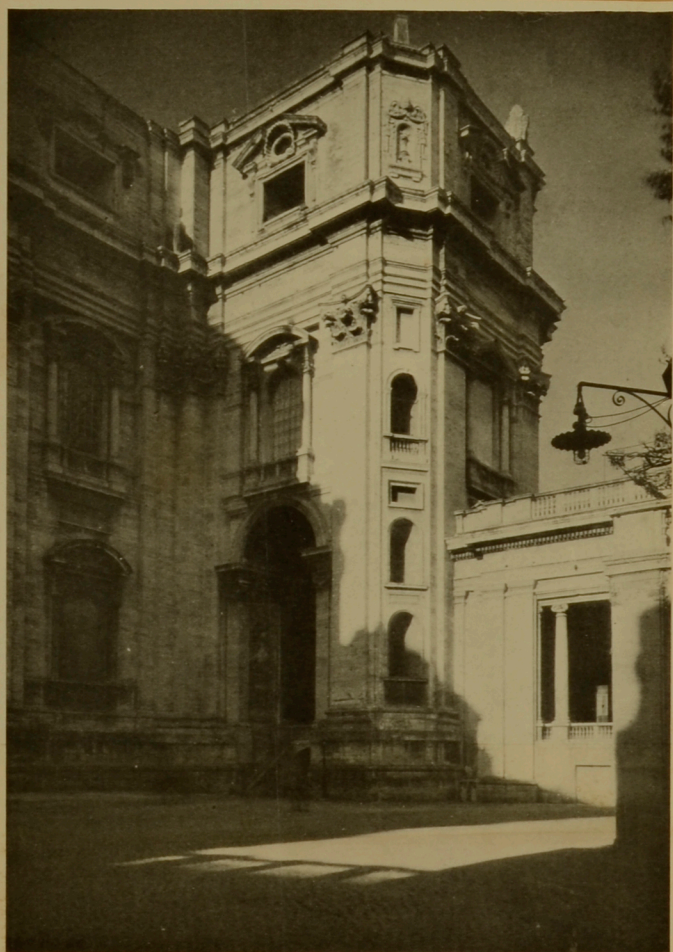


Fig. 519 — Venezia, Chiesa dei Miracoli: Candelabre dei pilastri dell'arcone. (Fot. Alinari).



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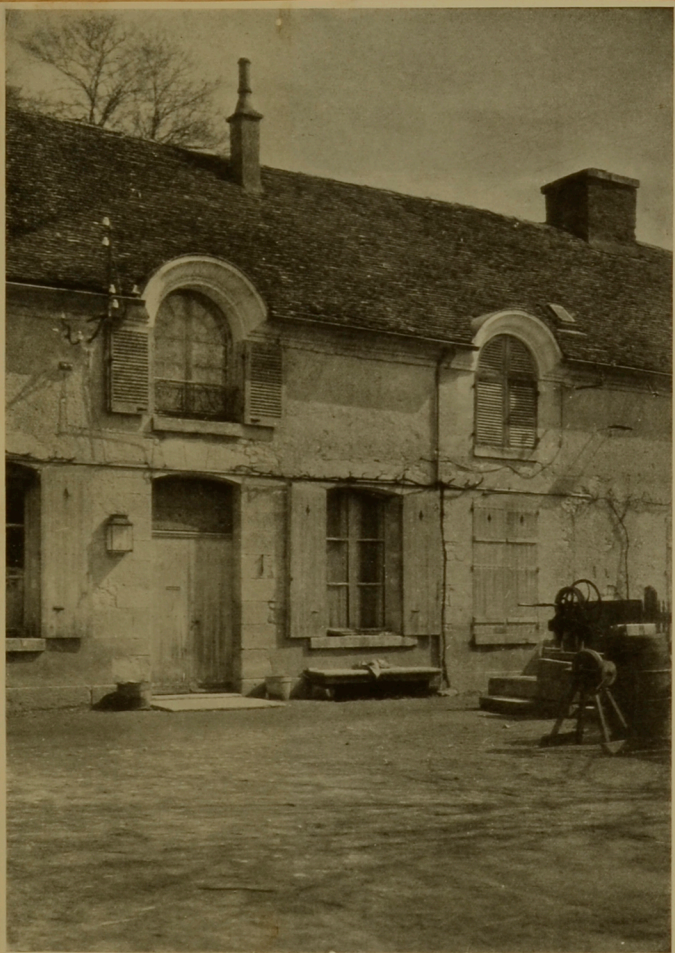
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FORECOURT, VILLA CURONIA



© The Architectural Forum
COURTYARD, OLD MONASTERY, OUTSIDE PORTA ROMANA, LICNA



© The Architectural Forum
COURTYARD AT RIMINI



© The Architectural Forum
SECOND COURT, CHATEAU CLERMONT, AT TONNERRE



1000 FIRENZE. Panorama dal Piazzale Michelangiolo.

(Ed. M. Mannelli & C.)



Mr. A. R. Eastman, now with York & Sawyer, brought back from abroad among numerous interesting photographs this one of a screen wall in the gardens of the Villa d'Este. In a rough travertine



wall, weathered to a fine golden tone, the brick-framed openings are filled with red terra-cotta roof tiles. The depth of the tile prevents any great freedom of view through the opening



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Edizione inalterabile.

FIRENZE - Certosa - Panorama

5040a

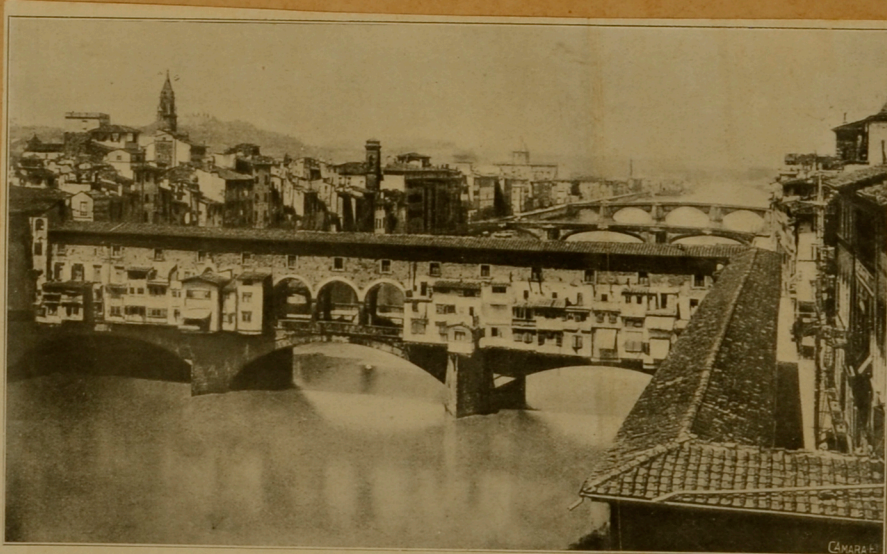


COURTYARD, MUNICIPAL PALACE, VITERBO



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COURTYARD, PICCOLOMINI PALACE



El Ponte Vecchio sobre el Arno, uno de los lugares más pintorescos de Florencia, la admirable ciudad italiana, en cuyos alrededores han conferenciado Chamberlain y Mussolini



(Ed. Alinari) P. 1. N. 5179 CITERNA - Casa Prosperi. Un dettaglio del Camino scolpito in pietra. (XVI Secolo.)



6169 Capitello della porta della Chiesa di S. Marco - Roma





